Kine WEEKLY

ANSWERS BY ARTHUR RANK

See page 5

HE'S JUST SEEN THE FIGURES ON

THE PICTURE OF DORIAN GRAY

ENOUGH TO BOWL ANYONE OVER IS THE AMAZING NEWS ABOUT M-G-M'S "THE PICTURE OF DORIAN GRAY"! THE HUGE EMPIRE THEATRE WOULD HAVE TO BE TWICE THE SIZE TO TAKE THE CROWDS!

AND WE'RE NOT TALKING ABOUT VE-HOLIDAY CROWDS EITHER . . . WHILE THE WAR WAS STILL ON, "DORIAN GRAY" DID THE BIGGEST EMPIRE WEEK-END FOR EIGHT YEARS! HELD OVER, NATURALLY!

" . . . This is the most brilliantly directed picture of the week."
P. L. Mannock "*Daily Herald*"

"The Suspect"

A UNIVERSAL PICTURE

". . . an excellent picture, full of suspense, yet tender and human, well photographed, excellently acted and above all magnificently handled . . ." Joan Lester "*Reynolds News*"

". . . If you want to see how a story can be built up with really interesting character take a look at "The Suspect". . ."
Ernest Betts "*Daily Express*"

". . . an excellent piece of work . . . the story is skilfully told with fine sense of natural tension . . . the director has done a very good job. . ." Dilys Powell "*B.B.C.*"

". . . scenes of breath-taking suspense . . ."
Norah Alexander "*Sunday Pictorial*"

". . . suspense and thrills . . ." Patrick Kirwan "*Evening Standard*"

". . . provides an hour's well-managed suspense."
Moore Raymond "*Sunday Dispatch*"

". . . "The Suspect" is a first-class picture, gripping, exciting, logical; beautifully acted and extremely cleverly directed."
F. Maurice Speed "*What's On*"

Released July 23rd, 1945

GFD

Distributed by General Film Distributors Ltd.
107/133 Wardour Street, W.1

UNIVERSAL PICTURES

KINEMATOGRAPH WEEKLY, 17/5/1945

Kinematograph WEEKLY

No. 1,987. Thursday, May 17, 1945. Vol. 339.

U.S. SAYS B. of T. PROPOSALS ARE "UNFAIR"

Trade Sends Formal Protest to Government

GEORGE SCHAEFER, the American film Industry's liaison on raw stock matters with the U.S. War Production Board, has lodged a formal official protest with the U.S. Government against the step taken by the British Board of Trade to secure raw stock for the release of British pictures in America.

This is the latest development in the raw stock crisis which was precipitated a fortnight ago when the Board of Trade in London announced at a Press conference that it could not indefinitely acquiesce in a situation in which British films were being kept from the American market by the acute raw stock famine.

Failing the solution of the problem in America, said the Board of Trade, the restoration of the film cut of 15 per cent. imposed on all distributors in Great Britain might have to be delayed.

A KINE. New York cable states that George Schaefer's opinion is that the Board's intimation of action is unfair competition by Arthur Rank in America, where no new U.S. producers can get stock for U.S. distributors.

The demand is made to the Government that the War Production Board take unspecified "necessary steps" to remove the alleged unfairness.

The W.P.B. insists on the reality of the raw stock shortage. There are at present no possibilities of bridging the stock shortage, it says, although there should be a surplus by the end of the year.

Meanwhile, Great Britain and Russia have filed applications for 40,000,000 ft. of raw stock in New York.

The British have been informed by the U.S. Government, continues the cable, that there will be no change in allocations based upon past release operations of British films in America.

No comment on this latest development has been made by the Board of Trade in London.

ODEON STARTS CANADIAN CHILDREN'S CLUBS

THE formation of children's clubs in connection with the Odeon circuit of Canada is proposed by J. Arthur Rank.

E. McQuaid, controller in Great Britain, has been making a two months' survey of the Dominion, during which he has been advising the Canadian circuit executives on the establishment of children's clubs along the lines of those operating on this side.

The first of the Canadian clubs is to open in about a month's time at the Odeon, Toronto.

Mr. McQuaid is expected to arrive in England this week-end.

MONOPOLY REPORT: NEW COMMITTEE BEGINS

YESTERDAY (Wednesday), the first meeting was held of the "working committee" appointed last week to consider how far agreement can be reached between various sections of the Industry in their attitude to the Monopoly Report.

Lord Drogheda, chairman of the Cinematograph Films Council, is chairman of the new committee.

It is to be composed of two representatives of the B.F.P.A., K.R.S. and C.E.A. with their secretaries, two from the circuits, one representing producers of shorts and four from the trade unions.

When representatives of Trade and Labour interests met the President of the Board of Trade on Friday last, Mr. Dalton suggested that certain recommendations made by the Monopoly Committee should be further considered by a committee comprising representatives of the Industry to see if possible agreement could be reached.

Three Years to Go

It was pointed out by the President that the present Cinematograph Films Act had yet to run until 1948, and that legislation to cover some of the suggestions could not be contemplated at the moment.

Quota could not be dealt with by voluntary arrangement.

At Friday's meeting Mr. Dalton considered the 22 Monopoly Report recommendations, and discussed the Trade's reactions to them.

Ten points were remitted to the working committee.

On other recommendations various views were expressed and decisions taken.

Continued on page 21

RANK OFF TO U.S.

J. Arthur Rank was due to leave yesterday by air for Canada on the first leg of his long-projected tour of the Dominion and the United States.

In Canada, Mr. Rank will have discussions with Paul Nathanson and his associates on the future activities of the Odeon set-up and will later probably personally inspect sites where Odeon of Canada expect to build.

Mr. Rank will arrive in the States towards the end of the month for the purpose of personally contacting U.S. executives. A short stay in Hollywood is also contemplated.

John Davis, joint managing director of Odeon, and C. J. Woodham Smith, legal adviser, are accompanying Mr. Rank.

VE-WEEK: BUSINESS WAS GOOD

Business over the Victory holidays was good—but generally not above normal Bank Holiday standards. This emerges from reports now reaching London head offices.

Arthur Brown, G.-B. booking manager, reports that business was good throughout the circuit.

It was fairly even in different parts of the country; business was similar at Plymouth, Brighton and Norwich.

West End kinemas closed on VE-Day; but some opened on Wednesday (VE-Plus One).

Paramount theatres recorded fair box-office receipts and other houses likewise.

Reports from the Odeon circuit agreed that VE-Week was up to expected standard.

Independent kinemas reported mainly good business, but there were few reports of records being broken.

Studio Arbitration Decision

TIME LOST CAN BE DEDUCTED

DEDUCTIONS from weekly wages for unauthorised absence other than for sickness has been declared permissible by the National Arbitration Tribunal in the matter submitted to it, by the British Film Producers' Association on the one hand and by the N.A.T.K.E. and E.T.U. on the other.

The matter arose on deductions made by Associated British Picture Corporation at Welwyn Studios when the agreement entered into last summer between the parties was being operated. A.B.P.C. claimed that if an employee had not put in the required 47-hour week due to absence unauthorised by the company, deductions were permissible. This was contested by the unions who claimed that as deductions were not made in some other studios such deductions were indefensible. An unofficial strike ensued.

As a consequence a dispute was notified to the Tribunal for examination and decision.

The award states that under the terms of the national agreement of August 18, made between the parties, a proportionate deduction may be made from weekly wages of employees in respect of unauthorised absence, except where payments for such hours not worked are expressly provided for in the agreement.

A further section of the award clarifies the situation regarding sickness benefit under the agreement as affected by loss of time.

Berlin—Capitulation Complete

Unconditional Surrender Signed at Rheims

Thanksgiving for Victory on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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NEWSREEL VIEWS

THE question of the impartiality of a newsreel report has been raised in the House of Commons, and the issues involved are the concern of the whole of the film Industry.

Briefly, this is what has happened: British Movietone News recently issued a picture story of the visit of a party of M.P.s to a German concentration camp, and added to it camera interviews with Lord Vansittart and Miss Claire Luce.

These two publicists gave their own particular explanations of German psychology.

It was known, before the question was asked, that a number of M.P.s were alarmed lest they should be identified by the public with the views expressed in the newsreel.

As far as Movietone is concerned it may reasonably be said, no doubt, that Lord Vansittart's views are of news value, and that in the quest for a bright "treatment" of a general subject they were justified in getting his opinions, the accuracy or inaccuracy of which are beside the point.

But it is in "treatments" of this sort that the film Trade must, for its own sake, be particularly interested.

In our view it is desirable that a newsreel should be as impartial as is humanly possible. It was not intended as a critic or theorist, and it should avoid controversy for the sake of its customers, the kinema owners, who will otherwise be dragged into issues which are not of their choice.

At first glance it could be argued that a newsreel, like a newspaper, is entitled to hold any views it likes. But, on examination, this belief is seen to be incomplete. A newspaper is an entity in itself; a man buys it knowing what he is in for; the newsagent who sells it can, in normal times, offer a variety of other papers giving other viewpoints.

These considerations do not apply with a newsreel, which is only a part, and a small part, of a much larger entertainment

Taken to its logical conclusion, this tendency would mean that individual circuits or kinemas would be dubbed in the public mind with the colours of the newsreels they purchase, a state of affairs which would be extremely bad for the entire Trade.

Outright objectivity with an avoidance of anything that savours of innuendo or partisanship is of the utmost importance in the newsreel.

Long Shots

WELL, the various executives who have been asked to form a committee to agree to the Industry's reactions to the Monopoly Report are certainly in for a difficult time.

The President has asked them to bridge the seemingly unbridgeable.

THE only hope of success lies in the good old British way of discovering a compromise between what seems irreconcilable contentions.

The differences which existed between independents and circuits in the first C.E.A. draft were eventually overcome by a formula which won general support and a similar miracle may be repeated by the new committee.

ONE point which arises is: How far can representatives on the committee commit their Associations who have carefully worded the observations ?

When the R.E.P. Committee was formed it was made quite clear that any decision made by that body could not be operative until it had received association confirmation. Will the decisions of the new committee have to be so ratified ?

ARTHUR RANK, who is due in America to-day, according to a cable from my New York correspondent, has had one of his busiest weeks for years. And this, for a man who likes to keep his fingers on the most minute details of his vast organisation, is saying a lot.

LAST Friday he had the vastly important meeting with the President of the Board of Trade; yesterday he attended the first meeting of the "Working Committee" appointed to co-ordinate the Trade's attitude to the historic Report.

In addition to this, he was busy with the Producers' Association, and with shaping the final plans for his American visit.

IN a long talk I had with him last week, Mr. Rank made it quite plain that he considered his visit to be of outstanding importance to the future of the British Industry in general.

His trip comes at a time when, as is now well known throughout the Industry, the Board of Trade has formally suggested that American renters in England may eventually have to give up some raw stock in order that Rank's pictures may be released in America.

THE whole subject bristles with difficulties and is extremely delicate.

No useful purpose can result from casual speculation at the moment, so we will leave it by hoping that a peaceful and commercially intelligent compromise can be arrived at.

MEANWHILE, one of the last problems Rank had to consider before leaving for the States was this whole business of studio space, which recently formed a priority subject on the agenda of the Producers' Association meeting.

There is no blinking the fact that studios are not being derequisitioned anything like as quickly as the producers had hoped.

YOU will remember that a month or two ago, the Board of Trade, following pressure from Sir Alexander Korda and Rank, gave its blessing to the statement that studio plants which had been taken over for the war effort would steadily be released back to the production industry.

Unhappily, while the goodwill is there, results are very slow.

RUNNING quickly round the studios, I see that the small Nettlefold studio is "in the bag." One Sound City stage is clear.

But the Denham studio, although derequisitioned, is still hedged about with restrictions.

FOURTEEN sound stages in seven different studios, with an estimated floor space of 200,000 sq. ft., were expected to be available for preparation for film production by the end of the year.

But the slow rate of progress towards release is causing real doubts whether the anticipations will be fulfilled.

EMERIC PRESSBURGER and Michael Powell, those inseparables, tell me that "Blimp" has now opened in Canada.

It was the subject of the Dominion's first peace-time film premiere, and a gang of celebrities turned up to see it at the Elgin Theatre, Ottawa.

The film itself repeated the good Press it had previously received in the United States.

AN announcement is made by J. H. Seidelman, president of Universal International Films, Inc., that Harry Novak has been appointed Universal's London representative. Mr. Novak, who has had many years' experience in the Trade in America, will also supervise Continental business. He is at present with Mr. Seidelman in Paris.

TOM O'BRIEN in a N.A.T.K.E. letter now reveals for the first time a few of the troubles the Union had during the big raids.

Their offices were destroyed in the early blitzes in 1940, while their present premises were twice hit by flying bombs.

At one time the executive seriously considered evacuating the Union, but wisely decided to stay put.

EVERY now and then the Trade comes across a picture which does far more than its advance publicity ever suggests. A classic example, of course, was the original "The Thin Man."

Now, in somewhat similar vein, is the brilliant "The Fifth Chair," which is in its fourth week at the London Pavilion, playing merrily to the sort of business that makes us all think of retiring.

It is not the province of this column to "plug" pictures, but "The Fifth Chair" really is an exception to the rule. It deserves the pat on the back we are now giving it.

I MET David Coplan, managing director of United Artists, in Piccadilly Circus on Monday. He was beaming paternally at the Pavilion queues.

What is the secret of the remarkable success of this really brilliant comedy? I suggest that the answer is in its originality.

It goes out of its way to debunk almost everything, and the public is just in the mood for a good-humoured leg-pull right now.

Incidentally, the King and Queen and the Prime Minister have all seen "The Fifth Chair" in the last few days. Copies were sent to Buckingham Palace and 10, Downing Street, over the week-end.

I HEAR that Gracie Fields has sent a donation of £100 to the Variety Artistes' Ladies' Guild and Orphanage, whose annual concert is fixed for May 27 at the Palace Theatre.

Gracie was always one of the warmest-hearted people in the vaudeville world, and the bad Press she has had in some directions in recent years must have hurt her deeply.

NOT for a long time have the correspondence columns of the KINE. been so busy. This week once again more than a whole page of readers' letters has had to be held out of the paper.

It seems that exhibitors all over the country are suddenly developing literary tendencies.

The rush to get into press is due to two things—C. C.'s recent article on the history of the children's kinema clubs movement and E. Love's remarkable letter, in which he alleged that there were more kinema managers than were needed.

BOTH writers really started something.

Love is being answered by managers of all shades of opinion; most of them seem to agree with him and admit that it is indeed an overcrowded profession.

On the subject of kinema clubs, the number of pioneers who are now belatedly claiming records for their particular activities is rising steadily.

THE film business has never been backward in introducing new words into the English language.

But what on earth does the word "boff" mean?

It is at present appearing in Paramount Trade paper advertising. While I have nothing but admiration for the way in which the Paramount lads put over their pictures, I would like a translation of this quite incredible word.

SO Arthur Rank has knocked Screencomber off his traditional position on Page Five!

"Close-ups" appeared to claim the page as its right (or is it its left) place? Now it has been hit for 6—on which page it will be found doubled up and partially collapsed.

The Editor has already threatened that when Screencomber can provide readers with one good laugh his column will be restored to an upright position on page 5.

So he had better double-up.

THE STROLLER.

These are the QUESTIONS:—

Sunday Opening—Politics in Films—Future of British Pictures—Medium-Priced Films—Odeon and Monopoly—Circuits and Independent Exhibitors—The Palache Report

And Here Are The ANSWERS

By Arthur Rank

JUST before he left for the United States, the KINE interviewed Arthur Rank, chairman of Odeon and Gaumont-British, and director of more than sixty-two companies, and asked him to outline his opinion on current film Trade problems. The answers he gave to the set of questions presented to him make up one of his few public pronouncements of the policy behind his wide film interests.

The children's kinema club movement has made enormous strides since you started developing it in Odeon and G.-B. theatres. Now that the war is over, do you intend developing the movement still more? You have already started making small films specially for children. Will you develop this idea?

MINDFUL of the social importance of this subject, we certainly intend to develop it to the utmost and to do so as rapidly as possible.. We also intend to develop the production side, making special films for child audiences.

What is your view of Sunday opening of kinemas? Do you favour the C.E.A. campaign for Sunday opening on a national basis?

YES, I am certainly in favour of Sunday opening. One cannot help but be in favour of it on the evidence of chief constables and responsible people throughout the country. But it is vitally important that the programmes should be specially suited to the day, and I visualise a gradual move in this direction as conditions improve. At present it would be wrong to say that all programmes are suitable. Eventually, they must be.

You obviously think that pictures should always represent the best moral tone. But what about their "political" tone? Do you think the screen should be used for the dissemination of progressive or reactionary views, or would you prefer it to avoid such subjects and be completely neutral?

THE best answer to people who raise this problem is to remind them that we are in the business to provide the public with entertainment. If we give them the entertainment they want, we get them—if we do not, they stay away.

Some sections of the Industry have criticised your powerful position on the grounds that such a centralisation of activities could lend itself to the spreading of political propaganda. What are your views on this subject?

I TAKE the view that only a big organisation can compete in world markets. To succeed on a major scale to-day it is essential that a film company should have really widespread ramifications, and only a big organisation could stand the overheads involved.

As regards the question on freedom of expression, I can only say that the creative artist has complete freedom of movement in an organisation of our type. You have only to ask the people who produce in our group to find that out. They are not restricted in the slightest.

You have always been outspoken in the way you have championed British films. Would you care to indicate the possible developments of the industry as you visualise it? At present we are making about 60 features a year—less than one-fifth of the Hollywood total. What proportion do you think we can rise to?

THERE is no limit to the eventual boundaries of the British production Industry, but the immediate answer rests with the Government and how quickly they derequisition the studios. The production of pictures is a long-term process; by now we ought to have our 1946 plans complete, our budgets allocated, and so on. Everything should be shown up in advance. But under present conditions we cannot commit ourselves until we know what studio space will be available. There is some sign that the Government is taking action to give us back the means of making films, but the process is very, very slow.

Many British producers are complaining strongly of shortage of technical equipment in our studios owing to war-time conditions. Do you agree that there is such a shortage?

YES. I do agree that there is a serious shortage of technical equipment in Britain to-day. The whole question of re-equipping studios as they are derequisitioned and bringing others up to date, has been dealt with in a very co-operative spirit by members of the Producers' Association, and I am confident that the shortage can be put right as soon as the Industry can be developed to peace-time requirements.

It is not in my mind to attempt to buy studio equipment in my forthcoming trip to America. I am quite convinced we have the talent in this country to make all the cameras, the lenses and the technical apparatus that we require.

My own companies have an adequate research organisation working all the time to keep us abreast, and even in front, of technical developments abroad.

Many people who know nothing of the intricacies of the kinema industry are fond of describing you as a monopolist. What attitude do you take to this criticism?

IT is perfectly untrue to say that I am a monopolist. A monopolist, as I understand it, has one hundred per cent. control. That, of course, does not exist. It is open to anybody to do exactly the same as I have done, but I avowedly aim at the creation of a world-wide organisation similar to those very successfully organised by the major American companies. There is surely nothing monopolistic in this.

One of our aims is to give continuity of employment in an Industry in which such continuity has been lacking. I regard film production as a national need and a subject of national importance. The only way you can get this continuity of studio work, so that you can build up a technical Industry regularly employing thousands of men, is to create a programme big enough to keep the whole machine moving the whole of the time. This means planning, working and producing on a larger scale than anything previously attempted here. It means having the necessary backing of theatres and exchanges in Britain, and, either by direct ownership or mutual arrangement, abroad.

We have already developed production to a point where large numbers are now in substantially regular employment. That movement will go on.

What are your views on the medium-price picture advocated in the Palache (Monopoly) Report?

CERTAINLY. There is a wide market for the medium-priced picture somewhat vaguely referred to in the Palache Report. Both the exhibitors and the studios need a steady flow of them, but let us be quite clear on this point—without big pictures you could never have the organisation which would satisfactorily produce the required output of medium-priced pictures.

The exhibitors in their reply to the Palache Report have said that they are in favour of the abolition of the Quota. As the man who produces more British films than anyone else, are you in favour of Quota or not?

THIS is a difficult question. The Producers' Association, of which I am President, is officially in favour of the Quota Act, and I naturally concur with its view.

Speaking as an individual and not as an executive of the Association, I do not personally feel the necessity for Quota. I

Continued in page 32

London Trade Show Diary

NEW FILMS TO BE SCREENED BETWEEN THURS., MAY 17 AND WED., MAY 23

Friday

The Affairs of Susan
(Paramount)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Joan Fontaine, George Brent, Walter Abel, Don DeFore, Dennis O'Keefe, Rita Johnson, Francis Pierlot. **Director:** William Seiter.

"The Affairs of Susan" is Hal Wallis' first picture for release by Paramount, and it is one of the most important productions on the studio's 1945 programme.

Joan Fontaine, fresh from her success as the heroine of the Daphne du Maurier story, "Frenchman's Creek," has an outstanding comedy rôle, and a part which is described as "an actress's dream come true." In this gay subject Susan (Joan Fontaine) is loved by four men. To each one of them she is a different personality.

To one she is a child of Nature; to another she is sophisticated; to a third she is an intellectual champion of the rights of women, and to the fourth she is a lady, cultured, correct in the sense of tradition and loyalty.

The rôle affords Joan Fontaine an opportunity to be a woman who is all things to all men, and the men in the film are George Brent, Walter Abel, Don DeFore and Dennis O'Keefe.

William Seiter's skilful direction extracts the maximum amount of entertainment from this story.

Tuesday

Scared Stiff
(Paramount)

Private Theatre. 10.30 a.m.
Cast: Jack Haley, Ann Savage, Barton MacLane, Veda Ann Borg, George E. Stone, Lucien Littlefield, Roger Pryor. **Director:** Frank McDonald.

"Scared Stiff" is another fast-moving production by William Pine and William Thomas, and the story is a hair-raising mystery comedy.

Jack Haley, who stars with Ann Savage in this subject, is cast as a reporter who becomes involved in a series of murders while trying to find a valuable set of jewelled chess-men. During the course of the film he is arrested for a murder he did not commit; clubbed over the head; trapped in a wine tunnel; bound and gagged, and locked in a secret wall-panel.

Million Dollar Kid
(Pathe-Monogram)

Studio One. 10.45 a.m.
Cast: Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict and Iris Adrian. **Director:** Wallace Fox.

The latest East Side Kids' comedy, "Million Dollar Kid," is claimed to be the funniest of the series and again Leo Gorcey plays the rôle of Muggs, the irrepressible leader of the kids. In this comedy the kids rescue millionaire John Cartland from the unwelcome attentions of a notorious gang of hit-and-run robbers. In return, he invites them to his mansion and Muggs is able to straighten out a series of family worries, the result gives an added touch of sentiment to the general humour of the story.

I'm From Arkansas
(Pathe-PRC)

Q.-B. Theatre. 2.30 p.m.
Cast: Slim Summerville, El Brendel, Iris Adrian, Bruce Bennett, Cliff Nazarro and Al (Fuzzy) St. John. **Director:** Lew Manders.

Hill-billy numbers abound in this P.R.C. farce in which Slim Summerville, El Brendel and other fun-makers play leading rôles. It is the story of how Esmeralda, a prize sow, hits the national headlines by giving birth to a record litter, and everybody from tricksters to a beauty chorus rush to Arkansas to share in the reflected glory. It is all good fun, capably put over by the cast.

Wednesday

House of Fear
(G.F.D.-Universal)

G.F.D. Theatre. 10.30 a.m.
Cast: Basil Rathbone, Nigel Bruce, Aubrey Mather, Dennis Hoey, Paul Cavanagh. Director: Roy William Neill.

Fans of Sir Arthur Conan Doyle are in for another treat. Universal has filmed his Sherlock Holmes thriller, "The Adventures of the Five Orange Pips," under the title of "The House of Fear." Basil Rathbone and Nigel Bruce are again co-starred as Sherlock Holmes and Doctor Watson, and Roy William Neill, who produced and directed, has related the adventures of mmebers of a murder club in the best Holmesian tradition.

Each member of this club has a heavy life insurance made out to the last surviving member of the club. One after the other the members receive envelopes containing orange pips and each recipient is subsequently found dead. When the club is reduced to two survivors and the village tobacconist is found shot Sherlock Holmes discovers the solution to the grisly crimes. G.F.D. release date is July 18.

The Town Went Wild
(Pathe-PRC)

Studio One. 10.45 a.m.
Cast: Freddie Bartholomew, James Lydon, Edward Everett Horton, Tom Tully, Minna Gombell and Ruth Lee. **Director:** Ralph Murphy.

Freddie Bartholomew, who returned to the screen after service in the Army, plays leading rôle with James Lydon in this P.R.C. farce. Fun is added by the presence of Edward Everett Horton as the suburban dweller who has a feud with his next-door neighbour (played by Tom Tully). They are shaken out of their quarrels when the clerk at the local registry reveals that their children were inadvertently changed over at birth. Both parents commit perjury and assault before their complications are sorted out. Claimed to be the funniest farce made by P.R.C., this special production has a wide range of appeal.

Adventures of Kitty O'Day
(Pathe-Monogram)

Q.-B. Theatre. 2.30 p.m.
Cast: Jean Parker, Peter Cookson, Tim Ryan and Ralph Sanford. **Director:** William Beaudine.

Jean Parker plays the title-rôle of Kitty O'Day, the hotel telephone operator who has a craze for playing amateur detective. It was made by Monogram.

Kitty's boy friend, who is also employed in the same hotel, takes a poor view of these sleuthing expeditions, and when a series of murders takes place in the hotel he is unwillingly drawn into a number of embarrassing situations.

Peter Cookson is co-starred with Jean Parker, and between them the pair get every possible laugh out of the snappy story.

Jack Benny, Alexis Smith and Guy Kibbee in THE HORN BLOWS AT MIDNIGHT, a forthcoming Warner attraction

Close-Ups: by Screencomber

Alice in Wardourland

ALICE now found herself in a room where frenzied individuals were frantically tearing pages from a book and mixing and reshuffling them in a most completely thorough manner.

Alice turned in bewilderment to her guide, the Mad Renter, "Whatever are they doing?" she asked.

"Just bought the year's best seller and getting it ready for filming," barked back the Mad Renter.

"But aren't best sellers expensive, and why get into such a muddle?" ventured Alice.

"This one wasn't expensive. Only cost them thirty thousand quid," said the Renter airily, but Alice thought that sounded an awful lot of money all the same.

"Besides," added the Renter, "they're not getting it in a muddle, they're just getting ready for adaptation. First they shuffle and then reshuffle the pages until they don't know what order they're in, then they throw away what's left over, then they give it to the script writer to rewrite and then a few other script writers to alter and get a new slant, then they change the story, the characters, throw out the originals and invent new ones, get a new setting, give it a different period, and finally hand it over to a few more writers for changes and alterations."

"Good gracious," Alice couldn't help saying, "doesn't the author object?"

"Author won't recognise it as his story for one thing, and just in case he does they've usually got enough sense to alter the title," answered the Mad Renter impatiently, as he rushed in and joined in the general scrimmage of page tearing and shuffling.

Mystery Man

THE Overheads, who pull down such huge sums from British producers, are not the only ones in our studios whose position needs clarifying. Who, for instance, is "Buck?" Not just an old buck, mind you, but invariably referred to as "The Buck." What is his status and why is he so consistently cold shouldered? Just what has he done that causes production executives to pass him? Who, for that matter is this Eastern gentleman, Ali Bi, another mysterious but seemingly indispensable member of the Industry.

Big Fight

AN incident, where a British leading man socked his director the other week is likely to start a new trend in British production. Our more cautious directors are already insisting that their male leads shall be skinny undersized individuals, without a knowledge of fisticuffs, all-in or ju-jitsu. While it is good to know that efforts are being made to put more punch into pictures the Editor now hesitates whether to send a studio reporter or a fight commentator in search of production news, and in many of our studios, instead of "Quiet please—Action!" they now call, "Riot please—seconds out!"

Comedy Reverie

READERS will be happy to notice no reference to Robo-managers in this week's issue, but unlike British producers we strive to give the old gag a different twist each time we serve it up. How many times has that pants removing episode sent us into roars of silence, lolling in the aisles? Still, the art of British comedy is traditional, and what was good enough for great-grandfather is good enough for you, so quit squawking! And think of those uproarious scenes where they trip over the old gentleman's gouty foot, and knock off his wig—fair slays you, don't it? But though we saw them having fun with some property sausages in a recent British laugh riot, it's a long time since they played round with a red-hot poker that other infallible standby of Joey and the Harlequinade.

MIDDLESEX C.C. DEBATES CHILDREN'S S.O. BAR

UBMISSIONS made by the churches and the Lord's Day bservance Society in favour of a n on children's attendance at nemas in the Middlesex County uncil area were before the Coun- at its meeting on Monday.

The case for the kinemas in position to such ban was pre- nted by a London and Home unties deputation which in- uded S. K. Lewis, spokesman, A. Mathes, A. J. Gale, J. W. rry and Arthur Taylor (branch cretary).

The County Council is consider- g the question and will give its cision shortly.

CINEMA CLUB LUNCHEON

The Glasgow Cinema Club lebrated VE-Day, last Friday, ith a well-attended luncheon in e Picture House Café, which was stefully decorated for the occa- on.

In keeping with the spirit of the casion, the after-luncheon enter- inment proved excellent. Miss enee Houston, one of "our ain lk," made her first appearance the club function as guest of onour, and was accompanied by onald Stewart.

Introduced by the chairman, iss Houston made a character- tic reply expressing her pleasure being amongst so many people e knew.

Mr. Robertson, the new manager the Pavilion, was also intro- uced from the chair, and splendid ntertainment was provided by iss Edith Thomson, Billy ichards and Will Starr.

The thanks of the club were ex- ressed by Past-President Melville the guests and to Alec Smith nd his orchestra.

The chairman intimated that rrangements were in hand for the ictory Cinema Ball, which would e held before the next luncheon, hich would be ladies' day— une 8.

STEWART EXPLAINS

D. A. Stewart writes pointing out hat he was misquoted in his re- marks on the catering wages agree- ment made at the last meeting of the Glasgow and West of Scotland Section. Mr. Stewart's opinion is, as it always has been, that mana- gers and staffs are at liberty to join any union they think fit. He never has had any objections at any time and uses no influence one way or another. What the report should have said was that David had ad- vised members of the Dumfries branch to pay the wages agreed by the N.A.T.K.E.

Dudley Browne, for some time a mobile manager for Odeon, has been appointed general manager of Bohemia, Broadstairs. Before the war he was dresser and manager of the Margate Hippodrome. He was at one time an actor and light comedian.

A scene from THE FIFTH CHAIR, the Fred Allen-Jack Benny picture with which U.A. is doing remarkable business at the London Pavilion

O'Brien's VE-Day Message to N.A.T.K.E. Members

IN a special VE-Day message circularised last week by Tom O'Brien, General Secretary of N.A.T.K.E., recognition is given to the efforts of members in ensuring that the "show went on" throughout the war years.

Trade unionists and trade union leaders inside and outside the Government have reason to be proud of their war effort, Mr. O'Brien declares. He says:

"You of the N.A.T.K.E. and those you represent, have sufficient reason for self-congratulation in keeping running the entertainment of our country in kinemas and theatres, even in our grave and grim days, when death and danger were the daily risks of us all; and when the morale of our people for months on end was kept up by the relaxation which you alone provided them.

"Film studios, theatres and kinemas carried on with insufficient staffs. Tempers were frayed. Nerves were on edge, but, despite all the inconveniences and irritations, "The show went on." We kept faith with the public, who by your choice of employment you are pledged to serve.

"It is fitting that we should have such thoughts, thoughts which should inspire us for the future.

"Many of those comrades we worked with before the war will never return to the studio, to the carpenters' shop, the operating box the stage, the kinema door, and so on.

"To those who, we hope, will soon return to our ranks we will give great welcome. We have a creditable record of achievement to show what we did to improve conditions during their absence with the Services.

"It has been hard work. Very few members could possibly appreciate the gigantic nature of our task and the hundreds of problems the Union had to face and to overcome in the changing years of war.

"Now it is all over. Now we can take our part with the rest of our fellow countrymen in the rebuilding of our national strength and in the great work of Peace. A very formidable task, indeed, is ahead.

"We must also get down to our own particular problems in the entertainment industry."

Golden Celebration

Mr O'Brien goes on to discuss the subject of branch celebrations of Victory in Europe, and makes suggestions as to how these may be carried out. He concludes with the intimation that the N.E.C. of N.A.T.K.E. is to be asked to sponsor some form of national celebration which would incorporate celebration of the golden jubilee of the union, which occurred in 1940 and had to be deferred

RANK'S CANADIAN BOOKER

Frank Fisher, formerly assistant general manager of the British Films Division of Empire-Universal Films, Ltd., of Toronto, has been made manager of the booking and buying department of Odeon Theatres of Canada, Limited, in conjunction with the recent reorganisation of Nathanson-Rank interests in the Dominion.

His successor is Frank L. Vaughan, recently of the R.C.A.F., until his appointment as manager of the British Films Division of Empire-Universal Films, Limited, Toronto.

Before serving with the Air Force, Vaughan was a branch manager of Empire-Universal in Western Canada, and started in the film business at Winnipeg in 1917.

Allies to Keep Close Grips on German Film Trade

"Kine." Cable from "Motion Picture Daily," New York

AMERICAN, British, Russian and French Allied military governments will exercise strict control on the motion picture industry in Germany, with no foreign companies operating in that country—possibly for years.

ARTHUR RANK is due in New York on Thursday.

THE U.S. GOVERNMENT is flying a group of Hollywood film executives to visit the Nazi atrocity camps.

THE MIDNIGHT CURFEW has been lifted, with many theatres resuming shows at midnight and later. Theatres are now permitted to resume front of house lighting.

THE U.S. STATE DEPARTMENT declares that, on reliable information collected by Allied Governments, the Nazis laid "well arranged post-war plans for perpetuation of Nazi doctrines" including the use of film propaganda.

JESSE LASKY is to produce for for RKO-Radio.

THE NATION'S theatres are launching their seventh war loan, to sell seven billion dollars worth of the country's fourteen billions target.

THE U.S. Government is lifting the wartime controls on the manufacture of photographic equipment, including cameras, accessories and projectors. All man-power restrictions are to be lifted on July 1, including the compulsory 48-hour week in cities where labour is equal to the demands, including New York.

M. of I. Release

"Report from Burma," the M. of I. monthly release for May 21, is a film which shows part of one of the most dramatic campaigns in military history—the jungle war in Burma. It features the 14th Army, which overcame, not only the Japs, but also the almost insuperable conditions of the monsoon, quagmires of mud, and the terrific problems of transport and supplies.

Major Frank Owen, editor of the 14th Army newspaper, "SEAC," recorded the commentary for this film before he left London to return to the Burma front.

T. A. Morris, assistant manager at the Odeon, East Sheen, collapsed on a recent afternoon and died that evening without regaining consciousness. He came to the Odeon as a trainee, and during the few months at the theatre made many friends.

Kinemas Can Now Revert to Their Original Closing Time

EMERGENCY defence orders governing public entertainment in wartime have now been revoked. This means that kinemas everywhere may now revert to the hours of opening specified on their licences.

With the cancellation of the order the powers given to chief constables enabling them to prohibit the use of kinemas during certain times, thus fixing hours of closing, are now withdrawn.

W. R. Fuller, C.E.A. General Secretary, has notified this revocation to all branch secretaries.

Although the lifting of the restriction permits West End kinemas to remain open until 12 midnight, it is not known yet how this permission will operate, as transport is still a difficulty.

Underground trains leaving the West End are frequently so crowded that it is next to impossible to find standing room.

Bouquet for C.E.A.

In connection with the relaxation of restrictions a letter of appreciation has been received by Mr. Fuller from the Metropolitan Police, New Scotland Yard, expressing appreciation of the help given by the C.E.A. in implementing "staggered times" of opening and closing.

The letter states:

I feel I cannot let the revocation of the Defence Regulations pass without saying how very much we have appreciated the help given by the Cinematograph Exhibitors' Association in implementing the scheme of "staggered times" which we evolved together in those far off days of 1939/40.

The Orders must, I think, be unique among wartime regulation in that they have been administered without a single prosecution being necessary, and I attribute this not only to the way in which individual managements cheerfully accepted what they were called upon to do, but to the excellent liaison work of the Association, and, in particular, of Mr. Taylor and yourself. I am very sensible of all you have done to smooth out the difficulties, and I ask you to accept my most grateful thanks.

(Sgd.) G. Carmichael.

Post-War Kinema Improvements

It was reported at the Middlesex County Council that during the war the Committee had given notice to some licensees that certain improvements must be carried out when peace came. "It is not likely that these improvements can be commenced during the present licensing year, and I suggest that the lisensees affected be notified that the Committee will, when considering the renewal of the licences at their annual meeting in May, 1946, expect proposals to be submitted for dealing with these matters."

The Surveyor also suggested that the question of non-synchronous apparatus installed in kinemas be considered in 1946.

D. J. McNeill, who has been assistant manager at the Tonic, Bangor, has been promoted to manager of the Apollo, Belfast, another of the Curran Circuit.

William Prince and Ida Lupino in PILLOW TO POST a forthcoming Warner attraction

Standing Room Restoration Likely

MIDDLESEX C.C. MOVE

PART restoration of standing facilities in theatres controlled by the Middlesex County Council is suggested by the county engineer and surveyor in his annual report. He suggesets that only 75 per cent. of pre-war facilities should be granted after the withdrawal of the Home Office protective measures.

The report said that an application had been received for the restoration to a peace-time footing of the permission to allow standing. After reviewing regulations affecting standing, the report continued:—

"It seems clear that standing in places of entertainment is an established principle, and whilst there may be much to be said against it from the aspect of public comfort and safety, unless controlled, I do not think the committee would wish to take this recognised privilege away without full consideration and without consulting the Trade association.

Peace Time Limit

"I would suggest," the report stated, "that for the present licensing year so soon as the Government indicate that the Home Office Protective Measures, which placed a limit upon standing during the war period, have been rescinded, the standing facilities granted in peace time be reinstated up to a percentage as the committee may determine.

"Probably, if 75 per cent. of the pre-war facilities were granted it would suffice for the current year.

"If in any particular case the licensee thought this insufficient and appealed to the Committee, the matter could be reported upon separately."

Inconsistencies Possible

"It is true, however, that with the varying personnel of the Inspection Sub-Committee over so long a period there may have been some inconsistencies, and the Committee may think that there ought to be a review. This would no doubt be the work of the Inspection Sub-Committee when it is revived, but is probably not possible at the moment."

Safety Suggestions

The Editor of the Ideal Kinema makes the following comment on the proposal:—

The Manual of Safety Requirements issued by the Home Office declares that if standing is limited to certain areas and under certain conditions, the danger should not be great.

The suggestions are that standing shall only be permitted

(1) In a rear gangway within a portion of the floor space indicated by a white line so positioned that a clear space of the width required for such a house be kept clear as a gangway.

(2) In an area adjoining a side gangway on the side remote from the seating, such area being railed off to leave a gangway of a specified width. Exits shall be provided from this standing-place to the outside of the building independent of and additional to exits from other parts of the building.

A railed-off area in a back gangway would be open to objection, as it might hinder free movement of those who in a later stage of the clearing would probably fill the whole of this area.

Seven Closures

There were 113 kinemas in regular use, the report stated, but the list included seven kinemas now closed. The licensees wanted the licences to be renewed. Other matters in the report were:

Enemy Action

During the year the only case of serious damage was that of the Wembley Hall Cinema: the roof was partly destroyed in July. Kinemas which had suffered minor damage in the war but which were functioning numbered 22. Four houses had been put out of action by the raids.

Maintenance

"The general standard of structural maintenance, although below pre-war level, has in the majority of cases been as high as could be expected under the existing difficulties." It would be necessary for "low voltage" outside lighting installations to be overhauled before being again used, and the Surveyor proposed to communicate accordingly with the licensees.

"THE STUDIO POSITION IS STILL BAD" Says B.P.A.

THE acute shortage of studio floor space and the lack of equipment were the two chief problems discussed by the Executive Council of the British Film Producers' Association, at its meeting last week.

An important step was taken by the Council's acceptance of the Lighting Committee's recommendation that standardisation in the studios of incandescent lamps should be in accordance with a provisional specification in order to achieve level results.

Priorities in the allocation of studio equipment and the supply of cameras were considered on the report submitted by the secretary.

The situation regarding availability of studio space was not felt to be as satisfactory as had been hoped, and further inquiries are to be addressed to the Board of Trade on this matter.

Reports were made on various export problems, and, in particular, the position regarding a number of films which were being distributed in Italy, for which arrangements were being made with the Ministry of Information whereby a percentage of the receipts would be retained for the producer.

The report by Lord Hankey's Committee on Television, which had been circulated, was noted.

A report was made on various personnel matters, and certain important matters of policy were referred to the Standing Committee on personnel matters.

After fixing the next Council meeting for Wednesday, June 6, at 2.30 p.m., the Executive Council expressed its good wishes to the President, Arthur Rank, on his forthcoming visit to the United States.

A. M. Jolley, a theatre manager, has been named for the position of executive secretary of the Motion Picture Theatres Association of Ontario, Toronto, in succession to S. B. Taube, resigned. The association membership comprises 329 circuit and privately-owned theatres in Ontario.

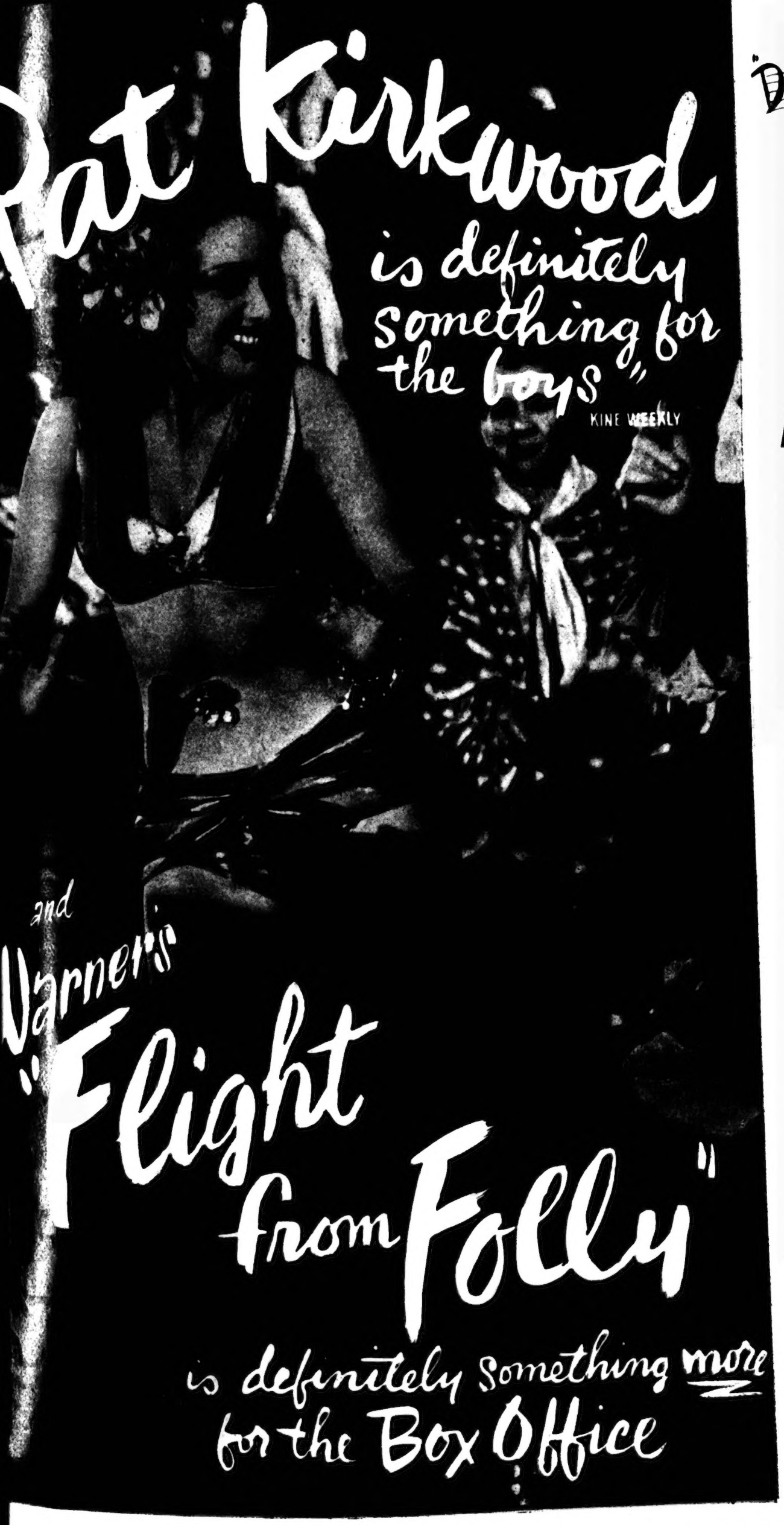
Queue Complaint at Cheltenham

Cheltenham Watch Committee reported that a complaint had been received of the practice of certain kinemas in keeping patrons for the cheaper seats waiting in queues when seats were actually available, apparently with the intention of encouraging them to accept a seat at a higher price. The Committee deprecated this practice and asked the town clerk to convey these views to the managements concerned.

Plans Criticised

Athy Council (Eire), on the advice of their Medical Officer, has asked for alterations in the plans for the new kinema for the town. T. Carbery, at a meeting of the Council, urged that they should allow the building of the hall to proceed and thus provide work for 30 men.

The matter was left to the Town Manager to consider.



MERRY MELODIES

BY THE CRITICS!

"A pat for Kirkwood! The girl with the bright eyes, flashing smile and jet-propelled legs! Personality pours from her profile."
—Ernest Betts, "Daily Express."

"Crazy musical in which dashing, dark Pat Kirkwood demonstrates that brunettes have just as much allure as blondes, even as much as Betty Grable."
—Kay Quinlan, "Empire News."

"Good frothy fun from that lovely, lively gal, Pat Kirkwood."
—Norah Alexander, "Sunday Pictorial."

"Pleasant to see a well-made British musical after all this time."
—Ewart Hodgson, "News of the World."

"Pat Kirkwood is every bit as attractive as Betty Grable."
—Elspeth Grant, "Daily Sketch."

"It represent a definite step towards a school of British musicals."
—Simon Harcourt-Smith, "Daily Mail."

Hugh SINCLAIR, Pat KIRKWOOD, Sydney HOWARD in "FLIGHT FROM FOLLY." Warner Teddington Production. Directed by Herbert Mason

RENOWN PICTURES CORPORATION

ANNOUNCE

A New Line-up of Cast-Iron Attractions, with

BIG BOX-OFFICE STARS!

JAMES MASON • MARGARET LOCKWOOD • HUGH SINCLA

This Film ranks as EXHIBITOR'S FEATURE **QUOTA**

DIRECTED BY BRIAN DESMOND HURST

IN

"ALIBI" (A)

RELEASE DATE JUNE 4th 1945

PRODUCED JOSEF SOML

WITH

RAYMOND LOVELL

ENID STAMP TAYLOR - HARTLEY POWER - RODNEY ACKLAND - JANE CARR

Based on the French Novel "L'Alibi" by Marcel Achard

Gripping thrills and breathtaking suspense in the most sensational murder-mystery ever screened!

Britain's Comedy-King at his craziest and best - Hit tunes by Noel Gay

SANDY POWELL AND FELIX AYLMER

IN

"I'VE GOT A HORSE" (U)

WITH

NORAH HOWARD KATHLEEN HARRISON

The cockney-comedian's greatest comedy-thriller ever!

GORDON HARKER

IN

"NO PARKING" (A)

with IRENE WARE and LESLIE PERRINS A HERBERT WILCOX PRODUCTION

Oliver Hardy in an entirely new role . . . . . and funnier than ever before

HAL ROACH presents

OLIVER HARDY • HARRY LANGDON • JEAN PARKE

"ELEPHANTS NEVER FORGET" (U

WITH

JAMES ELLISON - BILLIE BURKE - ALICE BRADY - JUNE LANG
THE HALL JOHNSON CHOIR

RENOWN PICTURES CORPORATION LIMITED

113 WARDOUR STREET LONDON W1

R. P. Baker Again K.R.S. President

PROCEEDINGS AT ANNUAL MEETING

THE Annual General Meeting of the Kinematograph Renters' Society was held in London on Thursday. It was followed by a meeting of the Council. Private discussion was held concerning matters arising out of a Services Committee meeting on May 8—negotiations with D.A.K. regarding the future terms and conditions of supplying films to the Services. Several other items on the agenda were adjourned until the next meeting.

R. P. BAKER

Council Meeting

Major R. P. Baker was re-elected president for the third year of office.

F. W. Baker was re-elected hon. treasurer.

All the Society's committees were re-elected en bloc, the M. of I. Committee and the Committee for Technicolor and Printing being disbanded

Francis L. Harley (20th-Fox) was appointed to the Services Committee and so was Robert Wolff (RKO-Radio), who was also elected a member of the J.C.C.

Finance

The financial report for the year ending December 31 showed receipts from all sources on Ordinary Accounts amounted to £29,403 10s. being an increase on the previous year of £6,148 13s. Members' contributions towards expenses (£23,551 6s. 6d.), including commissions on amounts collected, show an increase of £3,875 8s. 5d., as compared with the previous year. Interest on deposits and investments (£113 13s. 6d.) increased by £57 14s. 7d., sundry receipts (£1,737 7s. 2d.), including commission on amount received from D.N.S.E. and distributed to members were up by £1,670 12s. 2d. Expenses recovered from exhibitors (£3,266 5s. 5d.) decreased by £3 7s. 9d.

The total expenses on ordinary account, including depreciation on office furniture, amount to £29,487 8s. 10d., an increase on the previous year of £3,630 9s. 2d.

Exhibitors' contributions towards investigation department expenses (£3,422 5s.) had again increased by £492 5s., an indication that more exhibitors are appreciating the value of the department's service.

These contributions shaw a continuous expansion.

The ordinary operations of the Society had resulted in a balance to the debit of income and expenditure account of £83 18s. 9d., as compared with the debit balance of £2,602 2s. 7d., on last year's account, but as stated in the auditors' certificate, no reserve has been made for current taxation.

The Society's operations in connection with the War Emergency Centres had resulted in receipts amounting to £6,263, and expenditure of £6,128 5s. 2d., the surplus of income over expenditure being £134 14s. 10d. During the year the premises at Langley Park were vacated and a consequent saving effected.

The accumulated debit balance on both income and expenditure accounts, after writing back from 1943 account the amount of £707 1s. 1d. now capitalised, stands at £968 15s. 4d.

It was my good fortune during my second year of office, concluded Major Baker, to have the privilege of presiding at the informal luncheon which marked the conclusion by our secretary, Frank Hill, of 25 years' service with the Society. Our secretary has grown in stature with the passing years, and I have found myself greatly fortified by the vast fund of experience and knowledge which Frank Hill has accumulated during his long period of service with the Society. I would also like to express my appreciation of the efficiency and loyalty of the whole of the staff.

K.R.S. REVIEWS WORK OF LAST WAR YEAR

Major Baker on the Renters' Contribution : Plans for Occupation Troops

Effective Work of Investigation Department : Raw Stock Problem

The President, Major R. P Baker, made his annual report. He said :

The work of the film Industry, of which renters form so important a part, in maintaining the morale of the troops and the public generally, was referred to in the President's report.

"Their work," he said, "had been second to none, and it had been performed willingly, without thought of profit or reward.

Their operators have covered the supply of film to the Navy at sea, naval shore establishments (through the Royal Naval Film Corporation), the troops (through the War Office or D.N.S.E.), and the R.A.F. in the British Isles and elsewhere.

The increasing requests from the Services and the Government Departments for the supply of film had been a feature of the year's work, declared Major Baker, who added that in spite of rationing of rawstock and staff difficulties all reasonable demands had been met

Films for the Occupation

Notwithstanding the close of hostilities in Europe, greater demands were experienced in the requests for servicing occupation troops This subject was bound to be one that would require the utmost consideration of distribution arrangements are not to drift into such a state as would seriously imperil the commercial interests of the producers and distributors.

Discussion between the Society and various Government Departments had continued in an atmosphere of friendly co-operation

Résumé of Business

The following brief résumé indicates some of the other subjects that have required close consideration by the K.R.S.

Raw Stock Rationing. — From time to time interviews were held with representatives of the Board of Trade concerning the effect upon renters' operations arising in consequence of the cut in rawstock, particularly in view of the increasing world shortage of stock. Since the year ended renters have sustained a further cut of 15 per cent. and, although it is stated that this cut may be of short duration, a prolongation is possible and its effect upon distribution and exhibition cannot be regarded with equanimity.

As a direct consequence of rationing, attention has been directed towards obtaining a greater care of films and the prevention of damage by the formation and encouragement of Film Damage Advisory Committees in various parts of the country and these Committees have shown a full appreciation of the need for the conservation of prints and their activities have been most useful in pursuit of the object.

Joint C.E.A. and K.R.S. Committee.—The year opened with discussions concerning what was called the "S" List (subsequently known as the "Protective List"), and as a result of several meetings a number of exhibitors' names were removed from this List.

More recently the Committee has addressed itself to the problem of what are termed "Inequitable Barring Clauses," and this question is still engaging the very serious attention of the Committee.

Joint Trading Committee (R.E.P.)—Early in the year discussions between representatives of the K.R.S., the C.E.A. and the B.F.P.A. resulted in the formation of a Joint Committee known as the "R.E.P. Committee," such committee to consider any matters referred to by its constituent parts, in order that the combined views of the Industry might be expressed. The committee discussed the subject of television and met Lord Hankey's Committee. Doubtless other matters will come before the committee in due course.

J.O.B. for Film Supply to Troops.—In May a Joint Selection and Ordering Board was established consisting of representatives from the A.K.S., D.N.S.E., and the Air Ministry, for the purpose of co-ordinating the selection and ordering of films for exhibition to the troops in the United Kingdom and Overseas and thus avoiding much of the overlapping that had occurred whilst each department ordered films on its own. Details were worked out in conjunction with the Society and the machinery has operated to the apparent satisfaction of the Service departments, although it must be confessed that the requirements of copies under these revised arrangements have proved to be far in excess of the views expressed when the new machinery was in contemplation.

Monopoly Report.—In September last the Society received the Report of the Committee appointed by the Cinematograph Films Council upon "Tendencies to Monopoly in the Cinematograph Film Industry," and with which all sections of the Industry are now familiar. The Society deliberated the findings at many meetings and its observations thereon are now before the President of the Board of Trade, whose final Report upon the various memoranda submitted to him will be awaited by all sections of the Industry and others interested.

Many have been the approaches to the Society from one quarter and another for advice and information upon a variety of questions which long years of experience alone have enabled the Society to handle, be continued. These have covered many territories and a vast range of information, as the following abbreviated list will show :—

(*a*) Requisitioning of a kinema by the War Office and the subsequent cancellation thereof following representations by the K.R.S. and C.E.A

(*b*) Supplying of emergency stand-by programmes prior to D-Day.

(*c*) Discussion with British Standards Institution regarding the possible introduction of 2,000 ft. spools.

(*d*) Supplies of films to troops in :— India and Ceylon, Polish Army in England, kinemas in France requisitioned by military authority, Normandy and liberated towns, Malta and N.A.A.F.I., naval repair bases, Anglo-Iranian Oil Comapny and films for Paiforce, supplementary supplies to United States camp kinemas, coloured troops in the Middle East, etc., Army School of Hygiene, Army School of Cookery, and Gordon Boys' Home.

(*e*) Irish Transport and General Workers' Union and strike threat.

(*f*) Closing of kinemas in Eire through curtailment of electricity supply.

Investigations

The Investigation Department has continued its effective work and the number of cases of irregularities in connection with the box-office returns to renters showed a decrease on the previous year. The number of cases was the lowest on record. A slightly larger amount has been recovered by way of restitution of moneys improperly withheld from renters and a larger number of checks were made by the inspectors during the year than in either of the three preceding years.

The number of exhibitors contributing to the Society's circuit inspection scheme again shows an increase and more exhibitors each year are taking advantage of this department of the Society's services.

Three meetings of the J.I.C. were held and three meetings were held of the Renters' Appeal Committee for considering appeals from exhibitors for the removal of any restrictions imposed by the Society.

Provincial Centres

The Scottish and Irish centres, as in former years, have proved valuable Advisory Committees to the Council and the assistance of the local secretaries has been of special benefit on the many matters affecting local interests.

The bonded stores operated by the Society in Dublin continues to function satisfactorily and at a profit. The certified accounts show that the revenue for the year was £953 14s. 1d., whilst expenses were £869 4s., the net profit being £84 10s. 1d. Accumulated balance to the credit of profit and loss account now stands at £1,094 4s. 1d.

D

NORTH-WEST C.E.A. THANKS ALL THEATRE STAFFS

Hanmer Motion "Loses the Bus"

IN application of the fine service rendered by the managers and staffs of Merseyside kinemas during the war years, North-Western Branch, on Friday, approved of the dispatch of a personal and individual letter to every manager of kinemas in Liverpool, Bootle, Litherland, Crosby, Wallasey and Birkenhead. worded as follows:—

"At this, the first meeting of the owners of kinemas and their representatives in this area, it was unanimously agreed to write to you and record the branch's very sincere appreciation of the excellent services rendered by the managers and staffs during the extremely trying days of enemy air attacks on Merseyside.

"The proprietors remember with no small measure of pride the manner in which the managers, the operators and the general staffs kept their shows going and their audiences entertained during the worst that the enemy could do and thereby contributed so largely to the keeping up of public morale.

"It is with great pleasure that I convey to you this expression of opinion."

(signed) G. D. West,
Secretary.

Members expressed themselves in ready agreement with this proposal and the remark was made that people were inclined to forget what service the kinema Trade did render during the darkest days of the war.

There was also a suggestion that the terms of this letter be communicated to the local newspapers after it had been sent out to the managers.

P. INKESTER (who presided): Whilst I agree, we do not want this to appear a showmanship stunt; it is a genuine message of our thanks and appreciation.

VE-Day Holiday Motion

P. M. HANMER withdrew his notice of motion to give a two days' general kinema holiday to staffs to compensate them for working during the VE-Day period. His resolution specified that "all kinemas in the branch area should be closed on the Wednesday and Thursday of the week following that in which VE-Day falls."

He said his motion had been defeated by the rapidity with which events had taken place. Personally, he was carrying out the terms of the motion by closing his theatres for two days and staffs would receive half a week's salary or bonus. If others wish to follow suit he was sure staffs would appreciate the gesture.

£5 Bet—Happy Sequel

LL. EDWARDS acknowledged he had lost a bet made with E. H. Whittell on how the public would behave during the VE-Day jubilations and he passed over a £5 note for the C.T.B.F. to Mr. Hanmer. Whittell thought there would be orderly celebrations—no hooliganism; Edwards thought otherwise. Each backed his opinion with a £5 note, proceeds to go to the C.T.B.F.

Accepting the gift, Mr. Hanmer said he hoped there would be other similar bets to benefit the C.T.B.F.

The SECRETARY: To whom should the £5 be credited?

This question was happily answered by agreement that it should be regarded as a joint donation from the two members immediately concerned. E. H. Whittell added £2 10s., making the gross receipts from the incident £7 10s.

EXHIBITOR TRIBUTE TO KINEMA A.R.P. PERSONNEL

A Word for Film Carriers too

A TRIBUTE to the kinema A.R.P. organisation was paid at last week's meeting of the North-Western Branch, at which P. Inkester presided.

A.R.P. Stand Down

P. M. Hanmer stated that the branch A.R.P. organisation, to ensure the rapid transmission of urgent messages to 298 kinemas on Merseyside and in all parts of the branch area, had been disbanded. It was only appropriate to thank all who had acted as section conveners:—

J. M. Cannon, P. F. Inkester, W. J. Speakman, H. E. Radam, R. P. Rutherford, E. H. Whittell, Ll. Edwards and W. J. Day (St. Helens). In the freedom from air raids in the last two or three years, there had been a tendency to overlook the really good work which had been done.

519 "Alerts"

The actual number of "alerts," irrespective of official figures, sounded on Merseyside was 519, when enemy aircraft were believed to be in the area. The last serious blitz was on April 8, 1941, but there had been several minor raids since.

He shared with H. E. Radam the doubtful honour of having lost two theatres; G.-B. had casualties in Bootle; Southan Morris in Birkenhead; and Will Jones in Wallasey. A considerable number of kinemas was damaged and the number would have been greatly increased but for the efficiency and vigilance of the fire-watchers. The authorities were fully aware of the value of their work.

E. H. Whittell voiced the thanks of the branch to P. M. Hanmer, who acted as convener of the A.R.P. section.

Film Transporters

"In making these acknowledgments," said the Chairman, "we must not forget the film transport services. They have done very well indeed. They did everything possible to get the films through. I doubt if anyone suffered a let-down.

Mr. Hanmer: The only let-downs were caused by snow; not by enemy action.

It was decided to send a letter to the film carriers.

Formerly on the A.B.C. circuit, **Arthur J. Firth,** of Nuneaton, has been appointed manager of the Danilo, Quinton, near Birmingham. Prior to the war he held several appointments in the Midland area, and has recently been released from work of national importance.

Maurice Ostrer, executive producer of Gainsborough pictures, arriving at the Plaza for the world premiere of his new film A PLACE OF ONE'S OWN, produced by J. R. Minney and starring Margaret Lockwood, James Mason and Barbara Mullen. With him are two service friends.

Liverpool Refuses an Extension of Hours

SUBURBAN EXHIBITORS TO TRY AGAIN

THE failure of the third attempt to secure an extension of the closing hour of kinemas in the suburban areas of Liverpool, to 11 p.m., was reported at last Friday's meeting of the North-Western Branch of the C.E.A., at which P. Inkester presided.

The Chairman said: When the second application was made to the Justices, mention was made of the restricted transport services. On this latter occasion, it was pointed out that kinemas in the "A" police division were excluded from the application. Transport problems did not arise in connection with the suburban halls.

The magistrates plied the exhibitors' representatives with all sorts of questions, some of them "most ridiculous." They were told that theatre staffs live within easy distance and consequently the limited public transport did not affect them. The magistrates retired to consider their decision, and on their return to court announced that the application was dismissed.

Try Again

LL. EDWARDS pointed out that conditions had changed considerably since the application was made. As the basic petrol ration was to be restored and more fuel would be available for public service vehicles, exhibitors had a good case for going to the Justices and repeating the application.

The CHAIRMAN agreed. There should be a straightforward application without frills and fancies. It should not be necessary for them to go to court with a lot of staff address books in their hands as evidence.

E. H. Whittell: It should be pointed out that the curtailment of hours took place when there was a risk of bombing. That danger has passed. The restrictions should be withdrawn. We should tell the magistrates of the places in our area where the restrictions have been removed without application

Hearings in Camera

"Have the magistrates authority to consider evidence or an application otherwise than in court?" asked a member.

The CHAIRMAN said there was one disgusting episode in court when a city manager applied for an extension of time on a Sunday to permit opening at 4 p.m. instead of 5 p.m., owing to the length of the film he was to show. This was a genuine case, as the film could not be shown twice between the hours of 5 p.m. and 10 p.m.

The magistrates listened carefully, but the minute the exhibitor finished speaking the Chairman said there had been a committee meeting before, and they had come to the conclusion the application should be refused.

Irregularity Suggested

P. M. HANMER said any person had a right to go into a court and make application to go into the witness-box and be available for cross-examination. It was not proper for the magistrates to receive people in audience before an application had even been mentioned in court.

LL. EDWARDS: Does the clerk retire with the Justices?

The CHAIRMAN: Yes.

New Applicants

Mr. EDWARDS (who is a J.P.) added there had been a direction that the clerk should not accompany the magistrates when they retired to consider a decision.

It was decided to make a further application to the Liverpool bench for 11 p.m. closing for suburban kinemas.

The Late Reg Halstead

The meeting learned with regret of the passing of Reginald Halstead, of the Palladium, Llandudno, and for many years an exhibitor in the Liverpool district. A vote of condolence was passed.

G. DUDLEY WEST reported that the membership of the North-Western Branch is now 303.

A GAINSBOROUGH PREMIERE

"A Place of One's Own"

The new Gainsborough film, "A Place of One's Own," starring Margaret Lockwood, James Mason and Barbara Mullen, was given its world première at the Plaza, London, recently, attended by many stars and celebrities who were afterwards the guests of Odeon Theatre, Eagle-Lion and Gainsborough Pictures at a supper party held at Claridge's Hotel.

Maurice Ostrer, Gainsborough's executive producer, and J. R. Minney, producer of the film, received the guests in the foyer.

From the studios came Bernard Knowles (director), James Mason (star) with his wife Pamela Kellino, Barbara Mullen, Dulcie Gray, Patricia Roc, Michael Rennie, Dennis Price, Peter Murray Hill, Arthur Crabtree, Leslie Arliss and Louis Le[illegible].

A Page of Letters :—

PIONEER OF CHILDREN'S CLUBS TELLS HOW HE STARTED THE MOVEMENT IN LEICESTER

WITH reference to the article in the KINE. on how the children's club movement started, may I add a few remarks to clarify the situation?

The original idea of a club (and I do *not* mean a children's matinée) was born at the Prince's, Leicester, in 1931, when I was manager there.

I had just taken over a nearby cinema, the Melbourne, and to put it "on the map," I arranged with the manager, W. Boddy, to run special children's performances. The first Saturday was such a success that trams could not move down the street.

I then got the idea of turning it into a club and the first membership cards were given out. They were adapted railway tickets. The first thing we did was to introduce "Safety First" lectures.

Next, a scheme was worked out for children's clubs, which I submitted to William McGaw, then general manager of A.B.C., but my idea was turned down for one reason or another and the notes remained in my pocket unused.

Patriotism-Chivalry

Briefly, the scheme was to give each child a membership card. On the back, rules would be printed, emphasising the need for patriotism, chivalry and kindness. It would be known as the Kiddies' Kinema Klub.

Eddie Cantor had already consented to become the club president.

I wanted to link the ideals of Sunday school and the children's corners in the national Press with the kinema. Cards would be stamped each week to register attendances and badges presented to all regular attenders.

But, as I said, nothing came of it—yet!

Golder's Green Idea

In 1934 I went to the Orpheum, Golder's Green. I had often talked about my idea, but no one took it seriously.

Then a United Artist exploiteer heard about the scheme and took it up, linking it with Mickey Mouse. I was asked to start the first Mickey Mouse Club, but as I was running over the Commodore, Hammersmith, where programmes began in the mornings, I was unable to accept his offer.

Subsequently, it was arranged by U.A. to run the Mickey Mouse Club at the Regal, Golder's Green.

It was in 1934 that I joined Odeon and saw that time Mickey Mouse clubs were being run in many parts of the country. Freda Salberg, A.G.M. for Odeon, came to see me in Worthing.

I told her about my original club idea. The scheme was launched by Odeon as the Odeon Children's Circle. You know how large the clubs are to-day.

Incidentally, I wrote the first club song in 1935, "Every Saturday Morning." Mr. McQuaid, our invaluable club controller, was house manager with me at the Orpheum, Golder's Green.

S. H. PARSONS,
Odeon London Theatres Controller.
49, *Park Lane, W.1.*

Back in 1920!

Re the article in this week's KINE. on children's clubs in which C. C., the writer, states the Plaza, Crouch End, started the first club in 1934, I am afraid the Plaza is a long way back in the running. I started my first children's club in 1920 at the Arcade Cinema, Darlington, a P.C.T. house. Some three or four years later, 1923-4, I started one at the Central Cinema, Darlington, and in 1933 I started my present Mickey Mouse Club, which has operated every Saturday since that date, the children, on joining, filled in their forms and had another card given them with the rules, etc., printed thereon with almost the identical *creed* as used to-day by Odeon and G.-B. We have several original drawings presented to my club by Walt Disney. We have held an annual treat despite the war—scores of my Mickey Mousers have rendered great service in the Forces. They call and see me when they are home, and they tell me they still have their birthday cards which they received every year up to 16 years of age. A word of credit can be here passed on to my operator. The week we commenced the club I sketched a Mickey Mouse slide—this has been screened at every performance ever since that day and has only been backed once! Whilst passing, I might add that the children's club formed and run by myself at the Arcade, Darlington, is the mother and father of all G.-B. children's clubs. I think you, Mr. Editor, will agree that the honour of commencing children's clubs does not belong to London—it's the good old provinces again.

CARL P. BROWN.

La Scala Picture House,
Hollinwood, Lancs.

LOVE'S LETTER

In a recent letter to the KINE., E. Love maintained that there were already more kinema managers than there were positions to be filled—and quoted a recent advertisement in this journal when 115 men applied for a managerial appointment.

His letter has produced a wide range of comment from showmen of all shades of opinion.

It is hoped to give a representative extract from the correspondence next week.

"Escape in the Desert"

Alan Hale, Helmut Dantine, and Irene Manning in ESCAPE IN THE DESERT, a forthcoming Warner picture

BERNSTEIN CLUBS BEGAN IN 1928

YOUR correspondent C. C. in an otherwise informative article on Saturday morning matinees for children in your issue of May 3, omitted reference to the fact that we pioneered on a big scale in this special branch of entertainment as long ago as March, 1928.

On March 16 of that year we launched our scheme at a luncheon at the Savoy Hotel, and as then reported in the KINE. WEEKLY, those present included Sir John Foster Fraser, Arnold Bennett, Miss Lena Ashwell, Sir Benjamin Gott, secretary of the Middlesex County Council Education Committee, Mr. (now Sir) Gordon Craig, and Miss J. M. Harvey, secretary of the Film Society.

My brother, Sidney, outlining his scheme at the luncheon, explained that he had invited the Film Society to organise at our theatres special Saturday morning children's programmes consisting of films "mostly of a travel and historical nature." He added that he hoped the scheme would spread beyond our theatres and be generally adopted.

The first of these matinees took place on March 24, 1928, at the Empire (now Granada), Willesden. The scheme met with immediate success, and in consequence we extended it throughout the circuit until at the beginning of the war we were playing to nearly 50,000 children a week. Long before 1939 we organised the children into the Grenadiers Clubs.—Yours, etc.,

CECIL G. BERNSTEIN.
Granada Theatres, Ltd.,
36, Golden Square, W.1.

H. Thornber, proprietor, and W. E. Whalley, manager, of the Roxy, Blackburn, organised a children's victory matinee on May 12. There were free seats for 1,200.

Newsreels in "Wrong" Programmes

"No Consideration by Management"

During a visit to a kinema with a Continental friend a few days ago the tragic and gruesome Buchenwald scenes were shown with stark reality and horrible vividness. The sorrow felt for those helpless victims was apparent by the silence in the auditorium and many turned their gaze from the screen in utter revulsion. My friend, too, was terribly upset, bearing in mind the possibility that those on the screen might easily have been near relatives whose fate is unknown.

My utter disgust at the lack of consideration by the management was felt when immediately after the atrocity revelation a light comedy cartoon film was put on, while many were still wiping away their tears. Surely, a rearrangement of the programme would be more in keeping with the true British sympathy for the victims and for the feelings of those present whose relatives have been or may still be victims of Nazi tyranny.

L. NEVIES.

6, *Tyfica Road,*
Pontypridd, Glam.

Mayor Made a Member

The Mayor of High Wycombe (F. W. Avery), at the invitation of W. Wayling-Smith, manager of the Odeon, gave an address to the members of the children's club on Saturday.

He "demanded" to be made a member, and the investiture took place on the stage.

Uncertain Trading Makes Shares Hesitate

By THE CITY EDITOR

UNCERTAINTY was the keynote of the kinema share market during the past week. Relaxation of the ban on week-day greyhound racing and the early preparation of other amusement industries to get going again turned the attention of investors to other markets.

The tentative talks between Arthur Rank and Prince Littler were taken as an indication of closer co-operation which may prevail in the Industry.

The fact that film studios will be in greater demand was reflected in a further substantial rise in Sound City 6 per cent. pref., which attained 15s. 7½d., a gain of 1s. 10½d.

British and Dominions were still in demand and rose 3d. to 22s. 9d.; while Madam Tussauds deferred were again a turn harder at 3s. 6d., while the preferred were 3d. higher at 23s.

On the other hand, A.P.P.H. were subjected to a little profit-taking and declined 1s. 3d. to 29s., while Gaumont-British 10s. ordinary declined 6d. to 20s. 6d., and the "A" ordinary 4½d. to 10s. 4½d. P.C.T. 10 per cent. pref. came on offer and declined 1s. 6d. to 33s. 6d.

NEW PRIVATE COMPANIES

Catlin's (Productions), Ltd.—Registered May 3. Capital, £5,000 in 5,000 shares of £1 each. Promoters and providers of entertainments. The directors include Wm. H. Catlin (formerly "Fox"), Barn Hey, Gorse Hill Road, Virginia Water, solicitor. Registered office: Eagle House, 109-110, Jermyn Street, S.W.1.

F. B. Elcom, Ltd.—Registered April 30. Capital, £10,000 in 10,000 shares of £1 each. Industrial designers, Press and general advertising consultants. The directors include John F. Mallabar, C.A., 39, Arlington House, S.W.1 (directors of Franco Signs, Ltd.); Chas. H. Golding, "Polperro," Woodcote Valley Road, Purley, Surrey, engineer and designer (director of Boro New Electric Signs, Ltd.). Solicitors: Beardall, Fenton and Co., 10, St. George Street, W.1

Harvey Harrison Films, Ltd.—Registered May 5. Capital, £5,000 in £1 shares. Designers, manufacturers and producers of all kinds of kinematograph and photographic projectors. The first directors are Harvey Harrison, 8, Harley Place; Harley Street, W.1; Thames Grice, 26, Goodwood Court, Devonshire Street, W.1. Registered office: 8, Harley Place, Harley Street, W.1.

Smith and Harris (Cinemas), Ltd.—Registered April 23. Capital, £20,000 in 20,000 shares of £1 each. Object is to secure the Sutton Picture Theatre, carried on by P. and S. Cinemas, Ltd. The directors are Lewis J. Smith, Driftbridge Hotel, Banstead, Surrey; Herbert A. Harris, 15, Carlton Drive, S.W.15.

Kenneth Castiglione, Ltd.—Registered May 1. Capital, £500 in 500 shares of £1. Dealers in photographic equipment. The first directors are Kenneth Castiglione, The Spinney, Hyver Hill, Middlesex; Wm. Castiglione, Windy Ridge, Manor Drive, Hinchley Wood, Surrey. Secretary: J. Owen Robinson. Solicitors: J. G. Bosman, Robinson and Co., 7, Bishopsgate, E.C.2. Registered office: The Quadrant, Edgware, Middlesex.

Century Machinery Stores, Ltd.—Registered in Dublin March 28. Capital £5,000 in 5,000 shares of £1 each. Dealers in kinematograph equipment. The subscribers (each with five shares) are Maurice Baum, Rathgar, kinema proprietor; Frank Hyman, Dublin, wholesale radio distributor.

A scene from the Monogram special production ALASKA, which Pathe is Trade showing on Thursday, May 24. It stars Kent Taylor, Margaret Lindsay, Dean Jagger, John Carradine and Nils Asther

Started as Operator—Became Lord Mayor of Newcastle

A KINEMA operator who became a Lord Mayor: that, in brief, is the life-story of Alderman John Grantham, a Trade personality, who did much to raise the status of the kinema in the public eye, who died at his home in Newcastle-on-Tyne on Fridiay last.

He was born in Blyth, Northumberland, and began his career in the Industry in the projection box.

At his death he owned a number of kinemas in Newcastle.

Ald. Grantham always took a great interest in city affairs and rapidly won the respect of fellow Trade members. At one time City Sheriff, he became Lord Mayor in 1936, serving in office for the Coronation year.

He raised thousands of pounds for charity in his halls.

He was also a keen sportsman.

King Haakon of Norway decorated him, making him a Commander of the Royal Order of St. Olaf, for the part he played in furthering Anglo-Norwegian relatioinships. His widow is a member of the City Council

Kinema Opened on Anglesey

Menai Bridge, Island of Anglesey, which has a populatioin of under 2,000 has celebrated the opening of a kinema, the Luxor. It occupies the site of the old Town Hall. This building, seating 250 people, had previously been used as a kinema

One of the sponsors of the scheme is E. H. James (of Llanrwst) who is a director of the Luxor. In spite of the restrictions and controls considerable improvements have been carried out within the old town hall building, the work have been planned by Colwyn Foulkes, architect.

L.C.O.B.A. PRESIDENT'S BOWLING MATCH

Lancashire Cinema Old Boys' Association held its first social event of the season at the Northleigh Club, Old Trafford, Manchester, on Friday, when the president's bowling match took place.

About 36 players, including R. T. Scott (president), took part.

In the final, W. Wright (Fox's, Manchester) beat Harold Smith (Queens, Hollinwood).

The first prize was a fountain-pen, donated by President R. T. Scott, and the second prize a bottle of whiskey given by J. Brearley.

Fred E. Baldwick (Manchester News Theatre), hon. secretary of the L.C.O.B.A., says that Ladies' Day will be on June 5, when a bowling match will be played on the green at Axe and Cleaver, Dunham Massey.

For Repatriated P. of W.

"Something for the Boys" (20th-Fox) is an appropriate title for the film which will be showing at the Streatham Odeon Astoria, when local men liberated from prisoner-of-war camps in Germany, are entertained there by the Streatham Prisoners of War Committee next week.

With the co-operation of the directors of Odeon Theatres, Ltd., and Harry Arnold, the manager of the Astoria, with all the members of his staff, arrangements are going ahead to make it a memorable occasion.

Mr. Arnold relayed the Premier's speech in the afternoon and the King's speech on VE-Day, and the audience joined in singing appropriate hymns and songs.

RADIO CORPORATION PAYS OFF VAST BANK LOAN

IT has been stated in America that Radio Corporation has now completed the final liquidation of the 75 million dollar loan which was arranged with 35 banks in September, 1942.

The final instalment of 35 million dollars was paid off on May 7. Repayment of this loan means that the corporation has no loans or fixed indebtedness outstanding, and thus leaves it clear to embark on its post-war programme.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	70/6	+ -/3
Assoc. Brit. Pic. Corp. 5/- Ord.	21/6	— -/9
,, 6% Pref.	27/6	—
,, 4½% Debs.	£106½	+ 10/-
A.P.P.H. Ord.	29/-	— 1/3
Brit. & Dom. Films (12/-)	22/9	+ -/3
Brit. Lion 7½% Pref. 10/-	13/3	—
Capital Prov. News 5/- ..	5/-	—-/1½
Cine. Television Dfd. (6d.)	10/9	— -/3
Dufay-Chromex 5/- Ord.	4/-	—
Gaumont-British Ord. 10/-	20/6	— -/6
,, "A" Ord. (5/-) ..	10/4½	— -/4½
,, 5½% 1st Pref. ..	23/3	— -/1½
,, 4½% Debs.	£104	—
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£104	— £1
Kinemas (5/-) Ord. ..	8/9	— -/3
Mde. Tussaud 1/- Def. ..	3/6	+ -/1½
,, £1 Prefd. Ord. ..	23/-	+ -/3
Moss Empires £1 Ord. ..	41/9	— -/3
,, £1 Cum. Pref. ..	23/6	+ -/4½
Odeon 5/- Ord.	40/7½	— -/4½
,, 6% Pref.	26/3	—
,, 5% Debs.	£104	—
P.C.T. 10% Cum. Pref. ..	33/6	— 1/6
,, 7½% "A" Pref. ..	30/3	— -/3
,, 7½% "B" Pref. ..	30/9	—
,, Const. 7% Pref. ..	27/-	—
Scophony (5/-)	5/6	—
Sound City (Films) 6% Pref.	15/7½	+ 1/10½
Stoll Th. Corp.	17/-	— -/6
Twentieth Cent. Ord. (5/-)	4/-	—
,, 6% Pref. (10/-) ..	8/9	+ -/1½
Union Cinemas 1st Pref.	22/-	+ -/6
,, 2nd Pref.	21/6	—

£1 shares unless otherwise stated.

MORTGAGES AND CHARGES

Regent (Huddersfield), Ltd., Castleford.—(a) Mortgage on "Regent," Huddersfield, and (b) collateral debenture, both dated March 30, 1945, to secure £8,000 and further advances. Holders: Halifax Building Society.

Pwllheli Cinemas, Ltd., Wolverhampton.—Mortgage dated April 2[illegible] 1945, to secure £20,000 charged on the Palladium Cinema, Pwllheli. Holders: L. D. Hicks, London, E.C.

Majestic Cinema (Caernarvon), Ltd., Wolverhampton.—(a) Mortgage dated April 20, 1945, to secure £26,[illegible] on the Majestic, Caernarvon, with fixtures, and (b) collateral debenture of same date. Holders: Halifax Building Society.

County Theatres (Faringdon), Ltd.—Debentures for £4,500 authorised January 17 and February 24, 1945, charged on Rialto, Faringdon.

Pensnett Cinema Co., Ltd.—Satisfaction in full on March 5 of mortgage and charge, dated May 26, 193[illegible]

Langley Park Cinema Co., Ltd.—Satisfaction of £8,140 on January 19 of debentures registered July 26, 1939.

Melksham Pictures, Ltd., Bath.—Satisfaction on February 27 of mortgage registered December 14, 1921.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Battement de Coeur (Studio One)—**French.**	96 min. (A)	Danielle Darrieux ... Claude Dauphin.	Delightful romance of ex-reformatory girl who nearly became a thief but ends by marrying a diplomat. Excellent acting and direction.	First-rate specialised hall booking. Not for juveniles.
Czarina ... ... (20th Century-Fox)—**American.**	94 min. (A)	Tallulah Bankhead, ... Charles Coburn, William Eythe.	Lavishly mounted conversation piece, illustrating an episode in the love life of Catherine the Great. Story and dialogue dull, but cast attractive.	Title and star booking, mainly for the better-class halls.
Elephants Never Forget ... (Renown)—**American.**	73 min.(U)	Stan Laurel, ... Oliver Hardy, Billie Burke.	Period pantomime turning on the proverbial sagacity of the elephant. Originally reviewed in KINE. of May 18, 1939.	Good popular reissue for the masses and children.
High Powered ... ... (Paramount)—**American.**	64 min. (A)	Robert Lowery, ... Phyllis Brooks, Mary Treen.	Utility romantic comedy melodrama, describing the rehabilitation of an hypsophobia victim. Story familiar, but cast adequate and direction and staging good.	Reliable second for the popular halls. Safe for youngsters.
I Love a Mystery... ... (Columbia)—**American.**	68 min. (A)	Jim Bannon ... ... Nina Foch, George Macready.	Fruity crime melodrama with an ingenious story and good characterisation and direction. Thrills realistic.	Gripping "blood and thunder." Hardly suitable for youngsters.
*I've Got a Horse ... (Renown)—**British.**	77 min. (U)	Sandy Powell ...	A good light musical comedy with some amusing situations and witty dialogue. Reviewed in KINE., Aug. 25, 1938.	Good second. Suitable for children.
Leave It To Blondie ... (Columbia)—**American.**	72 min. (U)	Penny Singleton, ... Arthur Lake, Larry Simms.	Merry, good-humoured domestic comedy, the latest and one of the best of the popular Blondie series.	Very good light booking. First class for the family.
Salty O'Rouke ... ... (Paramount)—**American.**	99 min. (A)	Alan Ladd, ... Gail Russell, Stanley Clements.	Taut, tense, exciting and human romantic melodrama of the turf. Story adequate, characterisation excellent, human interest strong and thrills big.	Excellent general booking Should not harm youngsters.
Tarzan and the Amazons ... (RKO-Radio)—**American.**	76 min. (U)	Johnny Weissmuller Brenda Joyce, Johnny Sheffield.	Highly coloured and hard-boiled adventure comedy melodrama introducing glamorous and sturdy Amazons. Story actionful, cast versatile and thrills big.	Capital "thick ear" for the populars. Nothing to harm youngsters.
†Three Caballeros, The ... (RKO-Radio)—**American.**	73 min. (U)	Donald Duck, ... Aurora Miranda, Dora Luz.	Glamorous, giddy and glorious Walt Disney all Technicolor scrapbook, complete with music, song and dance. Items cleverly varied, blending of real and cartoon characters.	Outstanding cartoon offering. Great for the family.

* **British picture.** † **In Colour**

REVIEWS FOR SHOWMEN

The Three Caballeros

RKO-Radio. American (U). Photographed in Technicolor. Directed by Walt Disney. Featuring Donald Duck, Aurora Miranda and Dora Luz. 6,570 feet. Release not fixed.

GAY, giddy and glamorous Walt Disney Technicolor scrap-book built from two jolly and original cartoons each introducing entirely new and captivating characters, and a dazzling bizarre South American and Mexican travelogue. The Three Caballeros are Donald Duck, Joe Carioca, the parrot, and Panchito, a wily American rooster, are joined here by beautiful living dancing girls and ravishing bathing belles.

The artistic and exuberant treatment of the languorous and exciting song and dance numbers is reminiscent of "Fantasia," while the brilliantly illuminated and designed kaleidoscopic travel sequences cleverly capture the rich colour and infectious high spirits of "Saludos Amigos." The blending of the cartoon and flesh and blood figures is a breath taking technical achievement.

Rollicking animated poster, shrieking the wild and wide delights and amenities of Latin America, and delightful and irresistible cartoon offering in one, it definitely hits a new high in Disney entertainment and propaganda. Outstanding novelty booking, a grand eye and ear ful for young and old alike.

Story.—The picture, a series of Walt Disney featurettes within a feature, opens up with Donald Duck receiving a 16-mm. projector, complete with film, as a birthday gift. He immediately samples the goods and the first tells the story of a cold-blooded penguin, who suffers bitterly from the Antarctic temperature, but, despite many setbacks, finally builds a centrally heated ship of ice and sails merrily to the tropics.

The next is the tale of a flying donkey and a little gaucho who craftily enters the strange hybrid for a big race and wins. At this juncture, Joe Carioca, Donald's old parrot pal, turns up and he whisks Donald into the film and the two go on an exciting tour of Brazil.

Donald meets and falls in love with Yaya, a beautiful Brazilian dancing girl, but, after some high-stepping, is given the bird. Panchito, a wily Mexican rooster, is then introduced and all three—Donald Duck, Panchito and Joe Carioca—set out on a sightseeing tour of Mexico. They travel by magic carpet and finish up at a bathing beach, where Joe Carioca and Panchito have all their work cut out to keep Donald from the girls. A glorious firework display brings their dizzy trek to a close.

Production.—The many items, brilliantly, presented tecnically and in lush Technicolor, not only follow through in happy continuity, but are appropriately bedecked with delightful incidental examples of Disney wit and artistry. There is, in fact, something for everybody, the carefree scrap and songbook representing a crowded hour of grand escapist entertainment. As for its value as propaganda, all who see it will itch to take an express ticket to Latin America.

Points of Appeal.—Clever ideas, brilliant draughtsmanship, superb colour work, good fun, breathtaking spectacle, tuneful numbers, the name of Disney and all-star cartoon characters.

Czarina

20th Century-Fox. American (A). Directed by Otto Preminger. Featuring Tallulah Bankhead, Charles Coburn and William Eythe. 8,438 feet. Release not fixed.

LAVISHLY mounted period conversation piece, meticulously adapted from a stage-play by Lajos Biro and Melchior Lengyel, illustrating a new but not particularly original or piquant episode in the crowded Court and love life of Catherine the Great, "little mother of all the Russians."

The familiar plot faintly sparkles here and there, but the show as a whole depends far too much on dialogue and not nearly enough on the nod and the wink to make really snappy screen fare. Indeed, for an Ernst Lubitsch production it is incredibly dull. Title and star booking mainly for the better-class halls.

Story.—Just as the Chancellor, wily custodian of the royal purse, is about to arrange an interview between Catherine the Second of Russia and the Marquis de Fleury, the suave French Ambassador, Alexei Chernoff, a hot-headed but handsome junior officer, rushes in and informs Catherine of a plot to seize her throne. The Chancellor assures Catherine that he has the matter in hand, but Catherine is sufficiently attracted by Alexei's youth and virility to make him Commander of the Palace Guard. Alexei advances rapidly, but when he reaches the rank of General, Catherine discovers that he is affianced to Anna, her lady in waiting, and his dizzy promotion abruptly stops. The jealous Catherine orders Anna to return to her

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REVIEWS—continued from page 15

parents, but Anna, fully aware of Catherine's motives, refuses. In the meantime, General Ronsky, leader of a revolutionary party, gets to work on Alexei and finally wins him over. Unluckily for Alexei, the Chancellor has not been sleeping and the revolution is nipped in the bud. Alexei is promptly tried and sentenced to death. At last, de Fleury succeeds in getting an audience with Catherine and he smoothes her injured vanity. Her confidence in her own sex appeal restored, she generously orders Alexei's reprieve.

Acting.—Tallulah Bankhead is Catherine, the queen who is afraid to grow old and hates to be called "Little Mother," but she hasn't much to say apart from "shut up," an exclamation that is monotonously repeated. Fortunately, she has a commanding, queenly and not unattractive presence. William Eythe, although slightly collegiate, possesses the necessary looks and physique for the rôle of Alexei. Anne Baxter is a pretty Anna, and Charles Coburn and Sig Ruman, two experienced old-timers, are towers of strength as the Chancellor and Ronsky.

Production.—The play, which, incidentally, is built on time-honoured musical comedy lines, is well served by attractive, resourceful and accomplished players, but excellent teamwork and lavish technical presentation fail to conceal the fact that it is faded libretto without a score. Time and again there are cues for song, but all are merely met with a witless torrent of words. The direction, in spite of Ernst Lubitsch's supervision, is, unhappily, no snappier than the dialogue. Sparkle and bouquet are sadly lacking. But at least the Lubitsch label is attractive. It may stand a chance provided it is strenuously exploited.

Points of Appeal.—Attractive and exciting title, elaborate staging, slight feminine angle, stars and the glamour of Lubitsch.

High Powered

Paramount. American (A). Directed by William Berke. Featuring Robert Lowery, Phyllis Brooks and Mary Treen. 5,733 feet. Release not fixed.

UTILITY romantic comedy melodrama with a giant oil refinery background, recounting the spectacular rehabilitation of a young hypsophobia (dread of high places) victim.

The story formula, with its time-honoured alternation of laughs and thrills, creaks a little here and there, but the workmanlike cast never lets up and the staging is realistic. Tireless teamwork and excellent technical presentation enable it to cash in on its exuberant cliches. Reliable second for popular halls.

Story.—Tim Scott, a young but experienced oil rigger, has a bad fall and loses his nerve. He looks elsewhere for work, and while hitchhiking is picked up by Marian Blair and Cassie McQuade, co-partners in a mobile canteen. After a few mishaps they park at a giant octane spirit plant. The manager, Rod Farrell, recognises Tim and gives him a job. Tim's morbid dread of heights soon causes him to be labelled yellow, but he stages a big come-back when, during a ticklish operation, a cable snaps and Rod, temporarily knocked out, is pinned against a swaying boom. Unmindful of the danger, Tim scales the dizzy boom and saves Rod's life. The incident restores his nerve and he settles down with Marian. Spike, his dumb buddy, takes good care of Cassie.

Acting.—Robert Lowery gives a clear-cut portrayal as Tim. Phyllis Brooks is an attractive Marian, and Mary Treen and Joe Sawyer score a number of laughs as Cassie and Spike.

Production.—The routine story development is relieved by an exciting runaway caravan sequence, a rollicking roughhouse at a boilermakers' ball, and a spectacular "will he make it" climax. These showmanlike highspots, together with evergreen touches of humour, permit it to make the popular grade. The film's handy footage is by no means the least of its assets.

Points of Appeal.—Familiar, but crowded and fast-moving story, versatile cast, good staging, well-spaced thrills, popular comedy relief and exciting finale.

Leave it to Blondie

Columbia. American (U). Directed by Abby Berlin. Featuring Penny Singleton, Arthur Lake and Larry Simms. 6,503 feet. Release not fixed.

MERRY, good-humoured and warm-hearted Blondie comedy, culminating with a crazy song contest. It depicts the many hectic complications which arise when, unkown to each other, the Bumsteads duplicate a hefty contribution to charity. The story retains all the famous Blondie characters down to Daisy, the dog, and, at the same time, effectively mixes the best of the old gags with a host of new. The happy domestic melange, strongly reinforced by good stagecraft, is capital series entertainment. Very good light booking, particularly for family and industrial halls.

Story.—Blondie and Dagwood Bumstead, a young married couple, find that they have a hundred dollars to burn and decide to contribute it to the local Children's Camp Fund. Blondie is approached first and parts up, but does not tell Dagwood. Dagwood is approached shortly afterwards and gives a similar sum. The Bumsteads are unable to meet both cheques, but Dagwood hasn't the nerve to cancel his. Meanwhile, Mrs. Meredith, wealthy widow, arranges a song contest for charity. Alvin, precocious friend of Alexander, the Bumstead's heir, discovers a song that Dagwood's uncle had written many years before and enters it in Dagwood's name. Dagwood gets into the finals, much to the disgust of J. C. Dithers, his employer, but everything is straightened out in the end. By a lucky chance, Dagwood lands a big deal for Dithers.

Acting.—Arthur Lake, who, by the way, never shows the slightest signs of age, is at the top of his form as the slow-witted Dagwood, Penny Singleton is an attractive and spirited Blondie, Danny Mummert is good as the precocious Alvin, and Larry Simms. Jonathan Hale, Daisy the dog, and a host of other old favourites, give capital support.

Production.—The picture is occasionally guilty of exaggeration, but generally speaking it presents a faithful portrait of life in suburbia. There are the petty suspicions of husband and wife, the determination of householders to keep pace with their neighbours, the mischievous antics of youngsters, the cunning ways of business men and even crafty capers; all of these pattern into a human and amusing design, crowned by the laughable song competition finals. Of the family for the family, it is a modest but none the less infallible sitter for the populars.

Points of Appeal.—Bright, cheery and human story, very good characterisation, neat gags, good atmosphere and title, star and series values.

Tarzan and the Amazons

RKO-Radio. American (U). Directed by Kurt Neuman. Featuring Johnny Weissmuller, Brenda Joyce and Johnny Sheffield. 6,930 feet. Release not fixed.

HIGHLY coloured and hard-boiled adventure comedy melodrama describing Tarzan's stout defence of the secret of the Amazons and their hidden treasure. The jungle asides, given exciting and amusing animation by the versatile athletics of Johnny Weissmuller and Johnny Sheffield as Tarzan and Tarzan, Jun., respectively, and the bright and intelligent antics of Cheta, the friendly and sagacious family chimpanzee, are slightly more convincing and entertaining than the bizarre roughstuff, depicting the greed and avarice of alien interlopers, but just the same it is rollicking and exciting pocket serial.

It will thrill the ninepennies and the kids all right. Moreover, it sports a box-office label. Capital thick-ear for the populars.

Story.—Tarzan, amiable and honourable jungle man, shares the secret of a hidden land peopled by Amazons, and the confidence of "The Princess," its elderly and austere ruler. One day he saves the life of an attractive Amazon when she is attacked by a panther and returns her safely to her martial people.

The girl unknowingly drops a valuable antique bracelet, and Boy, Tarzan's youthful heir, picks it up. Later, Tarzan and Boy meet Jane, Tarzan's wife and Boy's mother, on her return from civilisation. She is accompanied by Sir Guy Henderson, leader of a small band of zoologists and anthropologists. Boy gives the bracelet to Jane, and it is seen by members of Sir Guy's party and Bannister, an evil trader. Sir Guy quickly realises that the bracelet is the key to great knowledge and wealth, but Tarzan refuses to lead the party to the Amazons' retreat. Meanwhile, Boy suddenly acquires a thirst for education and he, unknown to Tarzan, recklessly assumes the responsibility of guide.

Once in the Amazon stronghold Bannister persuades all but Sir Guy to rob it of its sacred treasures. They soon pay the penalty for pillaging and Boy is captured. He is sentenced to death, but Tarzan, now wise to the treachery afoot, spectacularly returns the loot in time to save Boy's life. By this time Boy realises that a little knowledge is a dangerous thing.

Acting.—Johnny Weissmuller still strips well and acts with conviction as Tarzan. Johnny Sheffield is a likeable and athletic Boy, and Brenda Bruce is adequate as Jane, while Maria Ouspenskaya and Henry Stephenson lend distinction to the supporting cast as the Princess and Sir Guy.

Production.—The extravagant tale takes a pretty poor view of modern civilisation—it will be noted that it rates the integrity of the jungle dweller and the comparatively primitive Amazon considerably higher than the academician, the anthropologist and the industrialist—but few will take its hectic sociology seriously. Its spectacular thrills, timed with serial-like precision and staged in the colourful, Rider Haggard-like Amazon retreat, and rollicking, light-hearted jungle jinks, are all that really matters. Presented with showmanship, they not only disarm criticism, but put it in the top drawer from the popular box-office viewpoint.

Points of Appeal.—Robust, colourful and exciting story, good work by Johnny Weissmuller and Johnny Sheffield, delightful jungle animal asides, meaty and spectacular climax, moral angle, star and box-office title

Salty O'Rourke

Paramount. American (A). Directed by Raoul Walsh. Featuring Alan Ladd, Gail Russell and Stanley Clements. 8,922 feet. Release not fixed.

TOUGH, tense and breathtakingly exciting human romantic melodrama of the Turf describing the slick and desperate measures taken by a wiseguy to meet an unlucky monetary obligation.

The story is not strikingly different and neither are the types, but excellent character drawing—Alan Ladd puts up a grand performance in the lead—resourceful direction, snappy dialogue and faultless atmosphere effectively conceal and colour its sturdy cliches. They do more, they give the whole a pristine freshness and kick. It grips at the start and never relaxes its firm and fascinating hold until its breathless climax is reached. And a two-fisted gangster film with irresistible feminine appeal is some going. Excellent general booking.

Story.—Salty O'Rourke, a tough but genial racehorse owner and gambler, is let down by his partner and called upon to pay twenty thousand dollars to Doc Baxter, a gunman bookie. He is given thirty days to settle the debt and invests his last few dollars in Whipper, a brilliant but vicious racehorse. Smitty, Salty's faithful trainer, guarantees to get the horse fit and Johnny Cate, a double-crossing young jockey recently barred from the racetracks, is given a new name and engaged to ride. Whipper is then entered for a fifty thousand dollar handicap, and Salty, Smitty and Johnny agree to split the prize money three ways. In the meantime,

Continued on page 21

PRESENTING

WALT DISNEY'S

SPECTACULAR NEW SCREEN THRILL!

THE SCREEN MIRACLE OF 1945!

Live ic

WALT DISNEY'S

The

Action wedded to *Animation*

FOR THE FIRST TIME ON THE SCREEN!

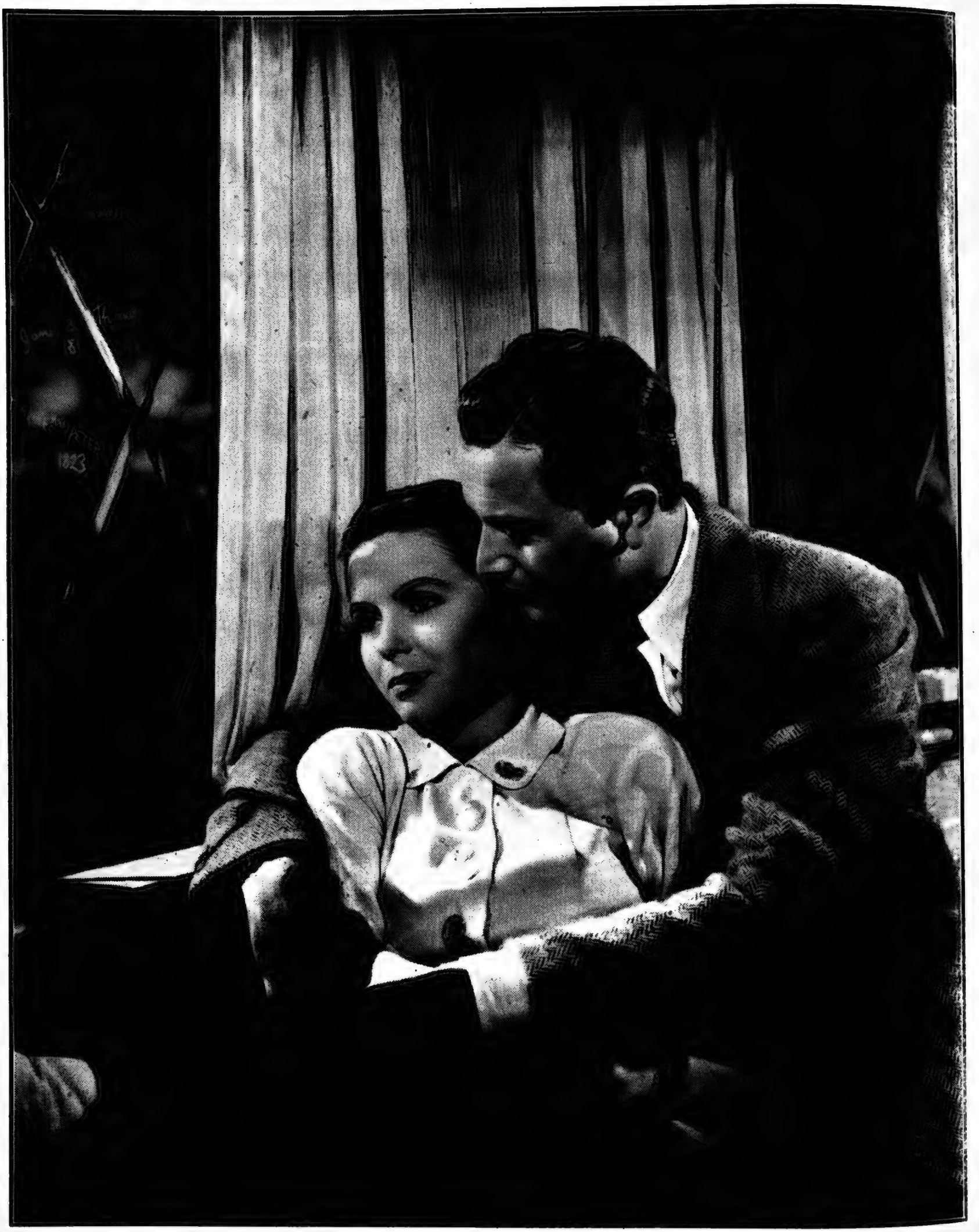
Three Caballeros

PANCHITO DONALD DUCK

JOSE CARIOCA

DONA ROSA MIRANDA DORA LUZ

CARMEN MOLINA



Robert Young and Dorothy McGuire are the co-stars of "Enchanted Cottage," the new RKO Radio Production which is expected to prove one of the biggest box-office successes of the current season. The new film is to be trade shown by RKO Radio very shortly and will open its West End career immediately following.

REVIEWS—continued from page 16

Johnny is compelled by a condition of his licence to attend school. He is truculent at first, but subsequently falls for Barbara Brooks, his pretty teacher. Unfortunately for him, she has eyes only for Salty. Johnny soon gets green-eyed and takes money from Doc to lose the big race, but a last-minute appeal by Barbara causes him to change his mind. He wins, but is bumped off by "The Babe," Doc's gunman. Finally, Salty shoots it out with Doc and "The Babe" and survives. The experience reforms him and, presumably, he settles down permanently with Barbara.

Acting.—Alan Ladd succeeds in being likeable without losing essential toughness, as Salty. His is a grand, superbly balanced performance, but Stanley Clements is a very close second as Johnny. Gail Russell also does well as Barbara, and so do William Demarest and Bruce Cabot as Smitty and Doc.

Production.—The picture is a glittering and exciting acting and directorial triumph. The story does not contain many unexpected twists, but its homely and hardboiled characters fit so smoothly into its tapestry, its romantic and spectacular racetrack highspots are so effectively bridged with snappy and friendly by-play, its dialogue is so slick and its big race and gripping gun-play climax so skilfully engineered and presented that the whole represents marvellous thick-ear. Few, if any, tough films have so generously catered for the feminine fan. Add the terrific box-office prestige of Alan Ladd and the answer is an infallible money-spinner.

Points of Appeal.—Human, exciting and amusing story, popular romantic interest, first-class acting, showmanlike direction, big thrills, happy ending, cunning feminine angle and box-office star.

I Love a Mystery

Columbia. American (A). Directed by Henry Levin. Featuring Jim Bannon, Nina Foch and George Macready. 6,158 feet. Release not fixed.

INGENIOUS and fruity crime melodrama telling how the intended victim of a deep and elaborate murder plot pays back the schemers in their own coin before a malignant fate calls the melancholy final tune.

The extravagant and gory tale, which, by the way, is exceedingly well acted and directed, is highly flavoured with Oriental mysticism, and this gives an additional kick to its fully fashioned macabre thrills. It has obvious feminine appeal, too. Gripping "blood and thunder."

Story.—Jefferson Monk, a rich young man, is interviewed by Mr. Gee, self-styled leader of the Sacred Society of Baroukhan, and offered ten thousand dollars for his head because it closely resembles that of the mummified founder of the ancient cult. He is scared into accepting. He later tells his story to Jack Packard, a young detective, and he decides to investigate. Jack quickly comes up against an odd assortment of characters, including Ellen, Monk's treacherous wife, who makes out that she is paralysed, and Mr. Gee, who runs a curio shop under the name of Justin Reeves, and soon discovers a plot to drive the wealthy Jefferson to suicide. Unluckily for the schemers, Jefferson learns of the plot at the same time. The grim intelligence causes him to go completely berserk and he bumps off many of those who intended to dispose of him. By a strange and grisly fate, he is finally decapitated in a car crash.

Acting.—Jim Bannon is good as the forthright Packard, and Nina Foch is disarming as Ellen, but the laurels go to George Macready as Jefferson. He turns in a sensitive, subtle and arresting portrayal. There is a sound supporting cast.

Production.—The story is cunningly told in retrospect, and the artful device carries it to the Orient and back. It also scours the underworld of San Francisco and each eerie perambulation subtly magnifies and underlines every lusty thrill. True, things become slightly complicated when the intended victim gets wise and takes the initiative, but the overall impression is, nevertheless, hair-raising Lyceum. Above the average pocket thriller, it is certain to register with all but the squeamish.

Points of Appeal.—Intriguing and suspenseful story, very good characterisation, resourceful direction, effective atmosphere, surprise climax, compact footage, good title and popular stars.

Battement de Coeur

Studio One. French. Directed by Henri Decoin. Featuring Danielle Darrieux and Claude Dauphin. 8,400 feet. Release not fixed.

MADE in France in the 1939-40 period, this comedy romance has a great amount of charm and not a little satire at the expense of the "higher-ups" in the diplomatic service.

Besides wit it also has restrained sentiment dealing with a girl from a reformatory, who to escape decides to become a thief but is rescued from her chosen career by Romance with a capital R.

It is a first-rate attraction for specialised halls from every point of view.

Story.—A professor runs a school for potential thieves. He chooses his subjects with care, and a regard to their former backgrounds. His idea is to clothe them and feed them until they are skilful enough to pay him dividends. Arlette, a runaway from a reformatory school, comes to him, but is caught stealing a tie-pin from a leading diplomat. Instead of sending her to prison, he employs her to steal a watch from one of his juniors at an Embassy ball. His reason is that he believes there is a picture of his wife in it. There is, but Arlette takes it out and the diplomat is satisfied that her honour is unsullied. She returns the watch and then falls in love with the young owner. After a series of misunderstandings she eventually wins his love.

Acting.—Danielle Darrieux is charmingly accomplished as Arlette, and Claude Dauphin is good as the hero. Andre Luguet gives a brilliant character study as the diplomat, and Saturinine Sabre is excellent as the professor at the very novel criminal school.

Production.—The opening provides brilliant comedy with the Professor instructing his class in the gentle art of pickpocketing. Later, the romantic element enters with Arlette, an orphan, taking to crime because she dreads to go back to the reformatory where her aunt has sent her.

The old story is completely unmoral but wholly amusing and sophisticated. It is a very good example of the best in the French school of kinema.

It is excellently set and directed with artistry and skill.

Points of Appeal.—Piquant, novel romance, good acting and a popular and accomplished star.

REISSUES

Elephants Never Forget

Renown. American (U). Directed by Gordon Douglas. Featuring Stan Laurel, Oliver Hardy and Billie Burke. 6,553 feet. Release not fixed.

ORIGINALLY reviewed in KINE. of May 18, 1939, we recorded it then as "popular light entertainment." Laurel and Hardy are still a draw, and assisted as they are by Harry Langdon, Billie Burke and Alice Brady, there is no need why it should not still appeal to the masses and juveniles.

The story is sketchy, but the slapstick interludes and the cast are popular. The technical presentation is good and showmen who are willing to exploit the cast to the full should find good returns at the box-office.

Worthwhile booking with good title possibilities.

I've Got a Horse

Renown. British (U). Directed by Herbert Smith. Featuring Sandy Powell. 6,988 feet. Release not fixed.

A Good light musical comedy that produces some amusing situations supported by patches of bright and witty dialogue. The story concerns a couple of "newly-weds" who are presented with a potential Derby winner in discharge of a betting debt owed to the 'groom.

A booking suited to all industrial halls as a second feature. It was first reviewed in KINE. August 25, 1938.

COLUMBIA'S COLOUR FANTASY

What promises to be the biggest and most ambitious Technicolor musical Columbia has ever produced has just been completed at Hollywood.

It is "A Thousand and One Nights," described as the "fantasy of Old Baghdad with young ideas." Cornel Wilde, Evelyn Keyes, Adele Jergens and Phil Silvers are starred in the film, which was directed by Alfred E. Green.

Enormous sets were called for by the production, and many international experts were consulted to ensure accuracy of background.

The sound accompaniment will be one of the most enticing ever recorded. Marlin Skiles, in charge, assembled many authentic old-time instruments for the musical accompaniment, including the vina, the Kashmiri bin, traula drums and yala trumpets. The use of these queer instruments, according to Columbia, will give the youngsters a new conception of what sizzling jive can really mean.

The special effects department, too, has been excelling itself. The magic carpet of Aladdin will fly across the screen as never before, and, in addition, there are giants, a subterranean river in which crocodiles are changed into lotus flowers, and a vast underwater ballet.

The pagentry and glamour of the Far East has been portrayed with its many glittering facets.

Continued from page 3

MONOPOLY REPORT DELEGATION

These included:

On allocating studio space for a larger number of medium-cost features: Opinion was that there was not the slightest hope of reaching agreement.

On organising training for apprentices: Everyone already in agreement.

On film finance corporation: President thought the scheme would not work. He would try to get further information about the two Government finance corporations already announced.

On increasing quota: Left over entirely as subject must await the new Quota Act.

On divorcing London bookings from bookings in other areas and regional booking: Opinion expressed that there would be no hope of agreement.

On proposed tribunal to arbitrate on bars: Not considered, as bars already being considered by Industry itself.

On export of British films and taxation: Left in abeyance, with the general decision that the President would see what steps the Government could take.

SATISFACTIONS

Cinema-Television, Ltd., 142-150, Wardour Street, W.1.—Satisfaction in full on August 31, 1944, of debentures registered May 20, 1941.

B. NATIONAL AHEAD ON "QUERY"

AFTER the VE break work was resumed at National Studios on Montgomery Tully's dramatic production "Query." As the unit was already a day ahead on schedule the holiday did not put them very much behind. Shooting has been on a set representing Masterick's room.

Masterick, played by Billy Hartnell, has just been released from prison after serving a life sentence for a murder which he did not commit. Jimmy Hanley, as Peter Rogers, a young newspaper reporter is assigned to interview Masterick and obtain his reactions, after a lifetime in confinement, to a changed world in which he finds his daughter—a baby at the time of his imprisonment—now a beautiful young woman but a stranger and his once attractive wife a middle-aged hag and unfaithful to him.

This week the unit moves to a stage representing the bedroom of Brefni O'Rorke, who plays Sullivan, young Rogers' fiery editor. Recent additions to the cast are John Slater, John Salew, May Norton, Harry Angers, Freddy Watts and Linda Gray.

Lad for "Loyal Heart"

Oswold Mitchell, who will shortly begin the "Loyal Heart" interiors, has not yet cast the part of the boy Tommy. He is about to test candidates, and Harry Welchman, who plays the part of the Squire will play a scene with the boys to give them confidence.

Vernon Sewell and Derrick de Marney are still in preliminaries for "Anguish," scheduled to start early in June. In this picture no "extras" in the ordinary sense of the word are to be used. Each part, however small, will be played by a personality of repute, and the cast, still being assembled, will contain names of international fame.

Artists in Paris

"Anguish," set in the artists' quarter of Paris, shows the star, Derrick de Marney, as a sculptor. Many of his associates in the story are sculptors also, each basing their work on that of a famous master. They will be surrounded by many examples of their art. Two plasterers are now busily engaged at National Studios producing these "works of art." Vernon Sewell, who will direct "Anguish" spent a couple of days at the studio this week with Gunther Krampf, in charge of photography and lighting, and art director Holmes Paul.

It is intended that the atmosphere and background of this production shall be as authentic as it is possible to make it, hence the tremendous amount of preliminary work that has been put in by all concerned

Margaret Lockwood in Gainsborough's I'LL BE YOUR SWEETHEART, G.F.D. release

Flanagan is Haunted

SCENES in a "haunted" house occupied the current week at Ealing where John Baxter is producing and directing the Flanagan and Allen comedy "Here Comes the Sun." The house belongs to the villain of the piece, Bradshaw (Joss Ambler) and in his believed absence Bud and Ches and their friends arrive there to search for papers that will clear Bud of Charges of fraud.

Outside it is raining, thunder and lightning and creaking doors set an eerie atmosphere as the party enter the library where cobwebs and dust-sheets do nothing to dispel the gloom.

While they are searching mysterious voices begin a conversation. Behind the curtains Bradshaw and his accomplices Barrett (Gus McNaughton) and Simpson (Roddy Hughes) are ready to put on a ghost act to scare away unwelcome visitors. Figures in white sheets begin to move about while voices ring out in laughs and shrieks. There is a general scrimmage, but at last Bud's party manage temporarily to "lay" the "ghosts" and take the opportunity of making their escape.

"KINE." CALL BOARD

Current Production Schedule

At Denham

MEN OF TWO WORLDS
(Two Cities)

PRODUCER—John Sutro.
DIRECTOR—Thorold Dickinson.
ASST. DIRECTOR—Vincent Permane.
PRO. MANAGER—Ken Horne.
SCRIPT—Joyce Cary, Thorold Dickinson, and Herbert W. Victor.
ART DIRECTOR—Tom Morahan.
CAMERA—Desmond Dickinson.
EDITOR—Alan Jaggs.
STARS—Eric Portman, Phyllis Calvert, Robert Adams.
STARTED—Last week in February. Previously on African location.

CARNIVAL
(Two Cities)

PRODUCERS—John Sutro and William Sasson.
DIRECTOR—Stanley Haynes.
ASST. DIRECTOR—Mark Evans.
ART DIRECTORS—Paul Sheriff and Carmen Dillon.
CAMERA—Guy Green.
CAMERA OPERATOR—Harold Hasting.
EDITOR—Charles Saunders.
STARS—Sally Gray, Michael Wilding, Stanley Holloway, Jean Kent, Hazel Court and Catherine Lacey.
STARTED—First week in March.

BRIEF ENCOUNTER
(Cineguild)

PRODUCER—Noel Coward.
DIRECTOR—David Lean.
ASST. DIRECTOR—George Pollock.
PRO. MANAGER—Ernie Holding.
SCRIPT—Anthony Havelock-Allan, David Lean and Ronald Neame.
ART. DIRECTOR—L. P. Williams.
CAMERA—Bob Krasker.
CAMERA OPERATOR—Bunny Fancke.
EDITOR—Jack Harris and Marjorie Saunders.
STARS—Celia Johnson, Trevor Howard.
STARTED—First week in March.

A.C.T. Waive Ban

VE-Day Decision by Unit Press Operators

In order to avoid the operation of the overtime precluding the photographing of any of the historic events which were due to take place, the A.C.T. waived the ban for VE-Days for the purpose of recording all the events connected with the ending of the war in Europe.

At the same time A.C.T. agreed that so far as outside newsreel cameramen and sound recordists are concerned they should photograph and record all the events on subsequent days irrespective of whether they take place in normal or overtime hours, on the understanding that the films taken during overtime hours shall not be processed until the removal of the overtime ban.

At Ealing

HERE COMES THE SUN
(Ealing)

PRODUCER—John Baxter.
DIRECTOR—John Baxter.
ASST. DIRECTOR—Muriel Cox.
PRO. MANAGER—Billy Russell.
SCRIPT—Reginald Purdell and Bud Flanagan.
ART DIRECTOR—Duncan Sutherland.
CAMERA—Stan Pavey.
EDITOR—H. Burdon.
STARS—Flanagan and Allen
STARTED—First week in April

At Elstree

QUERY
(British National)

PRODUCER—L. H. Jackson.
DIRECTOR—Geoffrey Montgomery Tully.
ASST. DIRECTORS—Bob Asher, George Aldersley.
PRO. MANAGER—Fred A. Swann.
ART DIRECTOR—R. Holmes Paul.
CAMERAMAN—Ernest Palmer.
CAMERA OPERATOR—Moray Grant.
EDITOR—Douglas Myers.
STARS—Billy Hartnell, Jimmy Hanley, Brefni O'Rourke, Dinah Sheridan.
STARTED—April 30.

THE ECHO MURDERS
(British National)

PRODUCER—John Harlow.
DIRECTOR—Geoffrey M. Tully.
ASST. DIRECTOR—Denis Johnson.
PRO. MANAGER—Fred Swan.
SCRIPT—Geoffrey M. Tully.
ART DIRECTOR—Wilfred Arnold.
CAMERA OPERATOR—Arthur Grant.
EDITOR—Tito Carruthers.
STARS—David Farrar, Julian Mitchell, Danny Green, Pamela Stirling, Victor Weske, Desmond Roberts, Gerald Pring.

At Islington

BEWARE OF PITY
(Two Cities)

PRODUCER—W. P. Lipscomb.
DIRECTOR—Maurice Elvey.
ASST. DIRECTOR—Edward Richards.
PRO. MANAGER—Theo. Lageard.
ART DIRECTOR—Alex. Vetchinsky.
CAMERA—Derick Williams.
CAMERA OPERATOR—W. McLeod.
EDITOR—Grace Garland.
STARS—Lilli Palmer, Albert Liven, Cedric Hardwicke, Gladys Cooper and Ernest Thesiger.
STARTED—First week in March.

At Shepherds Bush

WICKED LADY
(Gainsborough)

PRODUCER—R. J. Minney.
DIRECTOR—Lesley Arliss.
ASST. DIRECTOR—D. Pierce.
PRO. MANAGER—Fred Gunn
SCRIPT—Lesley Arliss.
ART DIRECTOR—John Bryon
CAMERA—Jack Cox.
OPERATOR—H. Rose.
EDITOR—Kay Fisher.
STARS—Margaret Lockwood, Patricia Roc, James Mason and Griffith Jones.
STARTED—First week in March.

At Welwyn

NIGHT BOAT TO DUBLIN
(Associated British)

PRODUCER—H. G. Ingles.
DIRECTOR—Lawrence Huntington.
ASST. DIRECTOR—Frank Hollands.
PRO. MANAGER—L. Lawrence.
SCRIPT—Lawrence Huntington.
ART DIRECTORS—David Rawnsley and Charles Gilbert.
CAMERA—Otto Heller.
EDITOR—Flora Newton.
STARS—Robert Newton, Muriel Pavlow, John Ruddock, Stuart Lindsell.
STARTED—Third week in March.

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IMPORTANT COLOUR IN "MEN OF TWO WORLDS"

N spite of two days' Victory holidty, the "Men of Two Worlds" unit has put in very good work on the sequences prior to the challenge between Kisenga (Robert Adams) and Magole (Orlando Martins).

Appearing in these sequences are Eric Portman, Robert Adams, Seza Makumbi, Orlando Martins, Tunji Williams and Uriel Porter.

Difficult "zip-pan" shots were carefully rehearsed, showing the deserted huts, with a native woman peering fearfully out and darting back as the native doctor, Magole (Orlando Martins) strides through the village.

Reverse shots were taken of Magole walking through the awe-struck throng in tense silence after prophecying that Kisenga's father (Napoleon Florent) will die by sun-set the next evening. These shots were taken with a 35-mm. lens to give a wide angle, starting with the screen almost filled with the head and shoulders of Magole, who then moves forward, the screen filling as his figure gets smaller, with the faces of the villagers, reacting to the prophecy.

The ritual dances in the forest, when Magole drinks the blood he has taken from Kisenga, are being rehearsed at Jack's club, Windmill Street, under the direction of the Zulu dancer Marco Hlubi, and are scheduled for shooting next week.

Love Scenes for "Beware of Pity"

Shooting went ahead last week on the Two Cities' production of Stefan Zweig's "Beware of Pity," starring Lilli Palmer, Albert Lieven, Cedric Hardwicke and Gladys Cooper under the direction of Maurice Elvey.

Sequences shot included a scene between the two principals (Lilli Palmer as Edith, and Albert Lieven as Lieut. Toni Marek) playing a game of cards in the salon of the *Kekesfalva Castle*. Edith becomes aware that she is in love with this young soldier. Toni is oblivious to her reaction.

"NIGHT BOAT" AT WELWYN

Lawrence Huntington is making good progress with "Night Boat to Dublin," which he is directing for Associated British at Welwyn. Two-thirds of this thriller, starring Robert Newton and Muriel Pavlow, the new Associated British "discovery," is completed.

Two important sequences were finished last week, one being the tense scene in a London hotel where Robert Newton as David Grant, British Intelligence officer, meets Muriel Pavlow, playing the rôle of a refugee in this country, whom he has promised to marry. Also in this scene is a Nazi agent, played by Raymond Lovell.

Macabre Surroundings

The second important scene takes place on the Dublin night boat in the foggy atmosphere of a typical winter crossing. This macabre surrounding makes a fitting background for the murder of an Intelligence officer, who is thrown overboard by the agent, Raymond Lovell.

A replica of the famous Dublin night boat was constructed from a series of photographs, and an expert job was carried out by Welwyn's technical staff.

The "Night Boat to Dublin" sets are breaking studio records for size and detail. Largest of all is the monastery set, which is ready for shooting. Almost as large is the reproduction of the vestibule of Dublin's biggest hotel, including waiting rooms, foyers and reception desks.

A complete and expensive model of the factory which makes the atomic bomb, which is an important link in the story, has also been completed.

"RAKE'S PROGRESS" IS COMPLETED

"The Rake's Progress," the first independent production by Frank Launder and Sidney Gilliat under their newly formed company, Individual Pictures, has been completed. The last shots were filmed before V-Day, and editor Thelma Myers is at work on the picture.

Rex Harrison is in the title part of the modern Rake, Vivian Kenway, and a strong cast includes Lilli Palmer, Godfrey Tearle, Griffith Jones, Margaret Johnston, Jean Kent, Marie Lohr, Guy Middleton, Larry Marsh, Brefni O'Rorke, George Carney, Olga Lindo, Patricia Laffan, Charles Victor, Howard Marion Crawford, Joan Maude, David Horne and Frederick Burtwell.

The unit of "The Rake's Progress" producers, Frank Launder and Sidney Gilliat; director, Sidney Gilliat; production designer, David Rawnsley; production manager, Norman Spencer; assistant production manager, John Alderson; 1st assistant director, Percy Hermes; 2nd assistant director, Ernest Morris; production secretary, Miss E. Stockton; art director, Norman G. Arnold; assistant art director, Gilbert Chapman; continuity, Ann Basserman; lighting cameraman, Wilkie Cooper; camera operator, Jack Asher; sund mixer, Leslie Hammond; sound camera, P. Michaux.

Film editor, Thelma Myers; first cutting assistant, Norah Walsh; wardrobe, Elizabeth Haffenden, Yvonne Caffin; make-up, Billy Partleton; assisitants, Gerry Fletcher, Aldo Manganaro; hairdresser Biddy Chrystal; assistants, Elsie Broe, Elsie Alder; portrait stills, Ted Reed; production stills, Charles Hale, Cedric Haines; chief floor electrician, "Taffy" Elkins; property master, Jack Ramsay. The screenplay is from an original story by Val Valentine.

A break in location work by the Gainsborough WICKED LADY unit which Leslie Arliss is directing

PROGRESS ON "THE WICKED LADY"

THE interior of a small country church has been the scene of two colourful and picturesque ceremonies for the Gainsborough film "The Wicked Lady," which Leslie Arliss is directing at Shepherds Bush.

John Bryan's very simple set showed the inside of a typical country church where the wedding of Margaret Lockwood as Barbara Worth to Sir Ralph Skelton (Griffith Jones) was celebrated, with Patricia Roc as chief bridesmaid. Many of the interesting customs of the 1680 period were faithfully copied in this ceremony, including the leading of the bride to the altar by silk ribbons.

The second ceremony to be photographed by cameraman Jack Cox on this pleasant set was a country christening attended by villagers and the local gentry. Enid Stamp-Taylor and Francis Lister made their first appearance in these sequences.

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RKO-RADIO EXECUTIVES VIEW NEW LINE-UP

Company Development to Keep Pace with Programme Expansion

DETAILS of RKO-Radio's great new programme and a plan to expand the company's publicity department were outlined by Bob Wolff, RKO-Radio's managing director, at a meeting of the company's head office executives and branch managers held in London during the week-end, which coincided with the European premiere of Walt Disney's "The Three Caballeros" at the New Gallery on Monday evening.

In his review of current activities Mr. Wolff stated that RKO-Radio was to-day reaching a new high level. Such films as "None But the Lonely Heart," "Belle of the Yukon," "The Woman in the Window," "Tall in the Saddle," "Bride by Mistake," "Farewell my Lovely" and "Casanova Brown" were all proving exceedingly popular.

Bob Hope Premiere

This line-up was a forerunner to the sensational schedule of top-class productions which RKO is to release this year, a top-liner of which was "The Princess and the Pirate," starring Bob Hope, which was to open at the Leicester Square theatre for a long run on Monday next.

During the conference the RKO-Radio branch managers viewed several other forthcoming major films—International Pictures' brilliant new Technicolor production, "It's a Pleasure," starring Sonja Henie, was a highlight, and generally agreed to be a potential winner of the highest order. It is Miss Henie's first Technicolor feature, has been lavishly produced and boasts a fine romantic story, as well as many spectacular skating sequences.

"Enchanted Cottage"

A second big feature calculated to draw capacity audiences was "The Enchanted Cottage," the Dorothy McGuire and Robert Young co-starring vehicle, based on the successful play by Sir Arthur Wing Pinero. This new film was a romantic drama which is scoring in an unprecedented fashion in the U.S.A.

A third fine calibre film screened during the meeting was "Experiment Perilous," the Hedy Lamarr, George Brent and Paul Lukas co-starring production. "Experiment Perilous" has precisely the same emotional appeal as "Rebecca" and could be placed in the same class as that great success.

Action Drama

The delegates also reviewed "Betrayal from the East," which was typical of many other actionful dramas of a popular character which RKO-Radio would offer during the coming months.

New Short Series

An opportunity was taken during the meeting to screen several issues of an important new short series entitled "To-day and To-morrow," which RKO will launch in the next few weeks.

"To-day and To-morrow," it is claimed, will rank as the most ambitious subject of their popular type ever made. Camera units are being despatched to all parts of the world to secure stories of interest to the British public: the initial subjects demonstrated the terrific attraction the series would hold for audiences.

West-End Blanket

In reviewing the current set-up, Mr. Wolff stated that by the first week in June it was expected that RKO-Radio's pictures would be the major attractions simultaneously at five major West-End pre-release theatres.

"The Three Caballeros" would already be established at the New Gallery, "The Princess and the Pirate" at the Leicester Square Theatre, and "The Master Race" at the Ritz.

These films would be joined by "Enchanted Cottage," which is destined to open at the Odeon, Leicester Square, and "Tarzan and the Amazons," the latest Johnny Weissmuller vehicle, at the Tivoli.

Disney Week

Mr. Wolff also gave an outline of the plan to commemorate Walt Disney's twenty-fifth anniversary in the film Industry by placing a Disney subject on the screen of every British theatre during a specially designated period this year. This scheme, it was anticipated, was sure to have the fullest support of British exhibitors and further details would be made known in the immediate future.

Exploitation Department

This new RKO-Radio programme, continued Mr. Wolff, in addition to several other brilliant attractions now being completed, would result in a great expansion of the company's activities.

It has been decided to initiate a large exploitation department, and plans have already been completed for this section to commence operations in London and the provinces within the next two weeks. In this way all exhibitors would have the greatest possible support from RKO-Radio in gaining the maximum revenue from the company's pictures.

David E. Griffiths, International Pictures' British representative. Arthur Dent and E. J. Davis, representing Samuel Goldwyn and Walt Disney respectively in Britain, were also guests at the meeting.

Daingean (Eire) is to have its first kinema. A local man has purchased a site and plans have been made for building to start.

Comhairle, a branch of the Irish Film Society, is arranging a further series of children's matinees for Dublin and other places.

U.A. Holds its First Peace Conference

WALTER GOULD WELCOMED

UNITED Artists held a successful sales conference during the week-end at Film House, which was attended by branch managers, Home Office executives, and the whole of the London sales force. The conference, called at short notice, welcomed Walter Gould, U.A.'s foreign manager, who is spending a few days in the country before proceeding to Paris, and his assistant, Emmanuel Silverstone.

D. H. Coplan, U.A.'s managing director, opened the proceedings on Saturday morning. He spoke briefly about current product and spoke with satisfaction on the success of "The Fifth Chair" at the London Pavilion.

"World in Action" Series

Mr. Coplan devoted some time to the latest "World in Action" feature to reach this country, entitled "John Bull's Own Island." Beyond a doubt, he said, of the whole of the series of "World in Action" releases, this was the most exciting, and of the most immediate importance.

Later in the morning members had the opportunity of seeing this film in U.A.'s private theatre, and of confirming that opinion for themselves.

The conference also saw David O. Selznick's "I'll Be Seeing You." One branch manager summed up the opinions of everyone present with the simple but straight-from-the-heart exclamation, "You've got to hand it to Selznick—he can make pictures!"

"I'll Be Seeing You" stars Ginger Rogers, Joseph Cotten, Shirley Temple, is directed by Wm. Dieterle, and will be released shortly in this country.

In the afternoon the conference viewed "The Fifth Chair."

The members returned to Film House to meet Mr. Gould and Emanuel Silverstone, who were introduced by "Bobby" Barrow, who presided over this session.

Mr. Gould eschews protracted descriptions of particular pictures and won the enthusiasm of the conference by his own conviction of the high quality of the product now reaching United Artists from all their producers.

New York Reception

He told them about the wonderful reception accorded "I'll Be Seeing You" in New York, and gave a brief and vivid background sketch to Selznick's next two pictures, "The House of Dr. Edwardes" and "Duel in the Sun." He referred to Mary Pickford's "One Touch of Venus" as "a fine piece of merchandise," and named several other pictures in production or approaching completion.

Mr. Gould stressed the continuity of U.A.'s product, and the fact that every promise made for the current year had been fulfilled.

At the end of his remarks he received warm applause.

The conference finished with dinner at the Hungaria on Saturday evening, reassembling on Sunday morning for a special screening of Bing Crosby's "The Great John L." The remarks of those present left no doubt that in this picture United Artists has a real box-office winner.

BOB WOLFF, managing director RKO-Radio

"CZARINA PREMIERE"

The Odeon, Leicester Square, presented the first peace time première in the West End of London since 1939 on Thursday evening. The film was 20th Century-Fox's "Czarina," in aid of the British United Aid to China Fund.

Before it was known that May 10 would be a suitable date for a gala performance, arrangements were well under way. Naturally, the spirit of rejoicing was added and made the première an event which will long be remembered. The bright lights all contributed to the splendour of the occasion.

Many high ranking members of the Corps Diplomatique attended.

The Soviet Ambassador and Madame Gousev, Sir Stafford and Lady Cripps and the Chinese Ambassador were also present. Lady Dalrymple-Champneys was chairman of the Première Committee.

TEACHERS SHOULD USE FILMS

"I Want to see kinemas in every school where the children can be taught by means of educational films," said Sir William Jowitt, M.P. for Ashton-under-Lyne and Minister of Social Insurance, speaking at a luncheon last week given by members of the N.U.T. in honour of the Mayor of Stalybridge.

M. of I.'s New Paris Representative

Alexander Perry, a Loughborough manager, has left to take up a post in Paris as British Ministry of Information Films Department representative. Before the war Mr. Perry was general manager of a circuit of kinemas in Paris. When the Germans entered the French capital he came to England with his wife and mother.

At the invitation of the management of the Palace, Blackburn, children and staff of Blackburn Orphanage saw "Tarzan's Triumph" on May 9.

Restricting The Child Patron

GRADED FILMS THE ANSWER

THERE has been widespread demand in Eire that legislative action should be taken to restrict the attendance of children at kinemas—either by grading of films, in the British model, or by the complete exclusion of children within certain hours.

The Minister of Justice, it is pointed out by the *Irish Times*, is not in favour of such action, as his recent reply to the County Councils' General Council showed.

He believes, with some justification, that the grading of certain films "for adult exhibition only" would arouse unhealthy interest in them, and that the responsibility for preventing children from attendance at film shows too frequently or at unsuitable hours rests upon parents.

Unfortunately, many parents have not the time, the energy, or the desire to fulfil that responsibility.

The grading of films, even at the cost of "unhealthy curiosity," seems to be the only solution that the State can offer.

It is up to the local councils to restrict in their own districts the hours in which children may attend kinemas.

"FRENCHMAN'S CREEK"

Eire Ministers Criticised

Members of the Eire Government who attended the Capitol première of "Frenchman's Creek" (Paramount) are criticised for "aiding the publicity-machine of one of the foreign companies which control a most potent influence in our national life."

"Before Ministers as a group attend a film première they should be aware to some extent of the type of film which they are to see and help to publicise," declares the "Irish Catholic," "Frenchman's Creek" was hardly the type of film we like to see getting even an unofficial Ministerial blessing.

"Some day," the paper declares, "we hope the Capitol will be inviting our Ministers to a show not of foreign films, but of Irish films written, produced, directed and owned by Irishmen and worthy, not only of the patronage of Ministers but of international audiences."

Trim Council (Eire) has deferred an application for a kinema licence from Mr. James Garry for the Town Hall, Trim, until reports have been received from the surveyor and solicitor regarding the condition of the hall.

Jack Rose has been appointed manager of the Eire branch in Dublin of Premier Advertising Service, Ltd. Mr. Rose, one of the leading London representatives of the film, will recruit and train a local staff of representatives. Mr. Rose, before joining Premier Advertising Service, Ltd., was for some years a manager with A.B.C.

Raymond Massey and Alan Hale appear in GOD IS MY CO-PILOT forthcoming Warner attraction

A MARVELLOUS SCHEME

Mayoral Tribute to Odeon Clubs

TWO new branches of the Odeon National Cinema Club for boys and girls have been formed at Southampton—one at the Plaza, Northam, and the other at the Rialto, Shirley.

The official opening of both branches was performed by the Mayor of Southampton (Coun. J. C. Dyas) who visited each theatre in turn on the same morning, receiving a vociferous welcome from some 3,000 club members.

He described the Club as "a marvellous scheme" and wished it every success in Southampton and throughout the country.

Good wishes were also expressed by the Mayoress (who was presented with bouquets), F. L. Freeman, Chief Education Officer, and Dr. H. C. Maurice Williams, O.B.E., Medical Officer of Health, who accompanied the Mayor.

Telegrams of good wishes were received from J. Arthur Rank, founder and president of the club, and from club branches at Bournemouth and Newport, Isle of Wight.

Len Baldwin, manager of the Rialto, and Desmond Gerald, manager of the Plaza, are "Chiefs" of the respective clubs.

Columbia Appointment

Columbia has had to enlarge the scope of its Dublin Branch, and a second salesman has been appointed for the territory. He is Peter E. Murphy, who, though he is a newcomer to the renting side, brings to his new job experience as an exhibitor, being proprietor of The Cinema, Castledermot. Murphy will cover the North and West side of the territory, with G. Nathan continuing in the Southern area.

Sir Crawford McCullagh, a director of the Classic, Belfast, is being invited to stand again as Lord Mayor of Belfast. It will be his eighteenth year of office.

BUCHENWALD ATROCITY NEWSREELS

Speaker Condemns Introduction of Controversial Matter

CRITICISM of the introduction by newsreels of controversial matter in the Buchenwald camp pictures was made by the Speaker in the House of Commons last week when a question of privilege was raised in respect of the commentary.

Samuel Silverman asked the guidance of the Speaker upon a certain matter which might involve a question as to the privilege of the House.

A delegation of Members, chosen by the speaker, together with Members of the House of Lords, chosen by its leader, attended at the German concentration camp at Buchenwald in order that they might inspect and report upon certain facts which had been alleged concerning it. That delegation reported upon the facts it had observed without comment or recommendation in order that Parliament might be satisfied of their truth.

It now appeared in one film version of the visit shown to the public there were interpolated two interviews, the one with Lord Vansittart and the other with Congressman Mrs. Claire Booth Luce.

Political Views

In these interpolations the persons mentioned expressed certain judgments and political views, and the films so arranged as to associate the delegation with these judgments and views. As the whole purpose of the visit was to establish in an objective fashion and without propaganda or political purpose of any kind the accuracy or otherwise of the allegations he asked the Speaker for advice as to how the delegation might protect itself from the attribution to it of comments which it had not made and whether any breach of privilege had occurred.

Difference of Opinion

Sir Arthur Evans said that on the question of fact there would be definite difference of opinion on the statement that the statements on the screen attributed to Congressman Mrs. Claire Booth Luce and Lord Vansittart were in any way connected with the delegation.

Not a Matter of Privilege

The Speaker said he sympathised very much with the case Mr. Silverman had put forward. But (he continued) I think it cannot be considered a matter of privilege.

Out of Place

"I think the best way I can deal with it is to give my opinion, and it may be some protection to the Members who took part in this delegation. **I feel that the introduction of controversial matter into such a film is in my judgment wholly out of place and tends to defeat the very purpose for which the delegation was sent, namely, to ascertain and make public the facts."**

"SONG OF THE PEOPLE"

Sociological Subject from Co.-Op.

A NEW film, "Song of the People," produced for the Co-operative Wholesale Society, and a three-reeler far more ambitious than most of its kind. The writing and music represents a great deal of creative work, and while the footage legitimately borrows newsreel shots and excerpts from other pictures, most of it has been specially staged with considerable skill and force.

Its theme is the struggle of the masses of English people, visualised as more important landmarks in history. From the peasants' revolt of the 14th century, it touches on the Cromwelian crisis, the Luddites, Chartists, Rochdale pioneers, down to strikes of our own days.

Throughout we have a commentary of declamation, much of it in rhyme, and all charged with intense feeling, with music by the London Symphony Orchestra and the Wardour Choir. It has no stars, but this is in keeping with a fierce idealisation of human equality, often rather high-flown and entirely lackinig in humour.

No arrangements for public showing have been made; and, indeed, its value is ready for specialised and leftist audiences. For it is frankly propaganda, much of it of a kind that is intolerant of those who honestly differ from many of its points. The average showman would hardly risk showing a picture with so frank a political flavour, even in these days.

It was produced and directed by Maxwell Munden, who, with Paul Potts, wrote the script, and photographed by Raymond Elton. In spirit and drive it is akin to the sociological subjects formerly put out by the Soviet Union.

HOPALONG CASSIDY SERIES

Six Acquired by International

International Film Renters have acquired six of the Hopalong Cassidy Productions, based on Clarence E. Mulford's famous Western stories and featuring William Boyd. They will be shortly released with new copies.

Studio Unions in Hollywood have called upon labour to boycott 55 films, started or completed during the strike.

TOPLINERS IN CURRENT PATHE LINE-UP

New Standard in Production and Performance by Monogram and P.R.C.

THE formidable list of first-class pictures composing the new group of Pathe Trade shows will leave no doubt that Monogram and P.R.C.—two independent producing companies—are hitting a new high level in production and performance.

Included in next week's presentations are special productions each of which have a universal appeal and possess that extra touch of polish that means so much at the box-office.

Two of these come from Monogram, the first being the new Gale Storm romantic drama, "The Right to Live," and the other a stirring picturised version of the Jack London story, "Alaska." From P.R.C. comes the special production "The Town Went Wild," a modern comedy of family life with a brilliant cast of old and new stars.

Titles, Times and Places are as follows:—

May 22.—**Million Dollar Kid** (Monogram). Studio One. 10.45 a.m.
May 22.—**I'm From Arkansas** (P.R.C.). G.-B. Theatre. 2.30 p.m.
May 23.—**Town Went Wild** (P.R.C.). Studio One. 10.45 a.m.
May 23.—**Adventures of Kitty O'Day** (Monogram). G.-B. Theatre. 2.30 p.m.
May 24.—**Alaska** (Monogram). Studio One. 10.45 a.m.
May 24.—**Crazy Knights** (Monogram). G.-B. Theatre. 2.30 p.m.
May 25.—**The Right to Live** (Monogram). Studio One. 10.45 a.m.
May 25.—**Partners of the Trail** (Monogram). Pathé's Private Theatre. 2.30 p.m.

"The Right to Live"

American critics have acclaimed the tremendous box-office merits of "The Right to Live," which gives Gale Storm, who, incidentally, is now firmly established among top-line players of to-day, highly dramatic part, supported by a cast of keen players which includes Sir C. Aubrey Smith, John Mack Brown, Frank Craven, Mary Boland, Conrad Nagel and Johnny Downs.

This costly picture tells the story of a carefree and lively young girl who is stricken with infantile paralysis. Modern surgery steps in, however, and despite the prejudices of the girl's grandfather, played by Sir Aubrey Smith, an Army surgeon, is allowed to try out a new method of nerve reconstruction.

Humour and romance provide a pleasing vein of light relief to the more poignant scenes of drama.

"Alaska"

Margaret Lindsay, Kent Taylor, Dean Jagger, John Carradine and Nils Asther form the imposing team of players of Monogram's "Alaska," which depicts all the thrills, the drama and the fights of the original Jack London story.

This tale of the Alaskan wilds has always been one of Jack London's most popular tales; its plot relates the story of a man wrongly accused of murder who sets out to track down the real killer. There are many notable characterisations ranging from the typical Alaskan portrayals by Kent Taylor as the wrongly accused man, and Dean Jagger as the sheriff, to a touch of the macabre supplied by John Carradine as the ex-Shakespearean actor drinking himself to death in the local saloon.

"The Town Went Wild"

Freddie Bartholomew returns to the screen in P.R.C. "special," "The Town Went Wild."

Following his honourable discharge from the Army, Freddie Bartholomew is teamed with James Lydon, popular Edward Everett Horton, Tom Tully, Minna Gombell and Ruth Iee.

Reviewers in the States have described the film as one of the funniest comedies of the year. It is the laughable story of squabbling neighbours who suddenly find themselves thrown together when a clerk discovers, on looking through the local register of births, that there was a mix-up when their children were born.

To add to the complications, the discovery comes when two of the children are about to marry, and right up to the hilarious dénouément the players get every possible laugh out of the many amusing situations.

"Million Dollar Kid"

"Million Dollar Kid" is another of Monogram's popular comedies starring the East Side Kids, with Leo Gorcey again playing the part of the irrepressible Muggs. Enriched by a few touches of sentiment, this comedy tells how the Kids rescue a well-known local personality when he is attacked by a gang of toughs.

As a result of the friendship which springs up between the rich man and the boys from the East Side, Muggs finds himself involved in a dramatic family complication which he is able to straighten out.

"I'm From Arkansas"

Literally dozens of song numbers are featured in the P.R.C. hill-billy farce, "I'm From Arkansas," in which Slim Summerville, El Brendel, Iris Adrian, Cliff Nazarro and Al St. John have the principal rôles. This is the story of how the township of Pitchfork, Arkansas, hit the headlines and become famous overnight when Esmeralda, a prize sow, gave birth to a record litter.

Hill-billy numbers and some new modern tunes, notably "You're the Hit of the Season" and "Stay Away From My Heart," add melody to the many farcical situations.

"Adventures of Kitty O'Day"

Latest of the Kitty O'Day series of "who dunnit?" comedies in which Monogram stars Jean Parker, "The Adventures of Kitty O'Day" moves along at fast pace with a plot that centres around the mysterious murders that take place in the hotel where Kitty O'Day is the telephone operator and her boy friend is employed in another section of the building.

Kitty turns amateur detective and involves her long-suffering escort in a series of embarrassing and highly amusing complications. Peter Cookson plays opposite Jean Parker, and Tim Ryan and Ralph Sanford have the leading featured rôles

"Crazy Knights"

Sometime ago Monogram introduced a new comedy team by combining the talents of Billy Gilbert, Shemp Howard

Continued at foot of column 4

Photographed at a G.F.D. Sales Conference in London, which was followed by a luncheon in honour of J. H. Seidelman, Universal president. Left to right: Harry Novak (Universal's new London representative), M. R. Seidelman, S. F. Ditcham (G.F.D. managing director), A. E. Daff (Universal vice-president), John Jacobs (G.F.D. general sales manager), and S. J. Flatau (joint assistant sales manager)

Famous Pianist is to Play 'Boogie-woogie'

MUSIC NOVELTIES IN M-G-M FILM

PRODUCER Joe Pasternak, who persuaded Jose Iturbi, the famous pianist, to play "boogie woogie" for the screen, has two new tricks up his sleeve for his forthcoming musical film, "Two Sisters from Boston." In that picture Metropolitan Opera tenor Lauritz Melchoir will sing barroom ditties, and Jimmy Durante will sing opera. Of course they will also revert to type and do the songs for which each is better known.

Also in "Two Sisters from Boston," Kathryn Grayson will do a strip tease, and June Allyson, after two straight dramatic rôles, will sing again.

Henry Koster will direct the film to which Sammy Fain and Ralph Freed, one of Metro-Goldwyn-Mayer's top songwriting teams, have been assigned to do original songs.

"The Harvey Girls"

Because preview audiences were so enthusiastic over the dancing of Cyd Charisse as prima ballerina in "Ziegfeld Follies," she has been awarded a rôle in the Technicolor production "The Harvey Girls," a film musical about the gay 'nineties

Miss Charisse will appear as one of the famous waitresses engaged by Fred Harvey to provide food as well as "tame" some of the pioneer towns along the Santa Fe Railroad during the early 'nineties. Since the film is also a musical, she will have plenty of opportunity to dance.

Judy Garland is starred with John Hodiak, Kenny Baker, Preston Foster and Virginia O'Brien in other leading rôles. George Sidney is directing.

Large Male Cast

"They Were Expendable," dramatisation of the W. L. White best-seller, will boast the greatest number of top male rôles in Hollywood history, it is claimed.

There are twenty-three leading characterisations in the film, and over 100 smaller parts. All are male, with but one exception.

The cast portrays U.S. Navy men manning torpedo boats which harried Jap shipping during the siege of Bataan and Corregidor. The script was written by Commander Frank Wead. Robert Montgomery will star, with Commander John Ford as director.

Myrna Loy

Myrna Loy, who recently completed a co-starring rôle with William Powell in "The Thin Man Goes Home," has been assigned the leading rôle in a new Metro-Goldwyn-Mayer picture, "Guardian Angel," an original comedy, to be produced by Clarence Brown.

Stars of To-day and Yesterday

Director Robert Z. Leonard called stars of yesterday and to-day together for a dining and dancing scene in "Weekend at the Waldorf."

In the sequence with Ginger Rogers, Walter Pidgeon and Van Johnson were May McAvoy, Jean Acker, Cleo Mayfield and Wyndam Standing, all stars whom Leonard directed during the silent days of the motion picture industry.

Continued from column 2

and Maxie Rosenbloom; the result was an immediate success.

Now comes the second in the series called "Crazy Knights," and it finds Billy Gilbert and Shemp Howard as members of a travelling side-show act. While on the way to the next town they meet the Gardner family, and later at their house discover that all manner of queer happenings are taking place. The result is continuous laughter with the three comedians putting over their own individual touches.

"Partners of the Trail"

Johnny Mack Brown plays the lead in "Partners of the Trail," in which he is again teamed with Raymond Hatton, whose grand sense of comedy adds laughter to the hard-riding excitement of this story of miscarried justice.

SOUND SYSTEM RCA

The Observation Window

Take Sub-standard Seriously

ADVANCE OF FILM TECHNIQUE

THAT the Sub-Standard Division of the B.K.S. regards the 16-mm. sound film as an important tool for professional purposes was indicated by the large attendance at last week's meeting, when Norman Leevers, one of the pioneers of sub-standard recording in this country, gave a valuable paper on "Sub-standard Sound." The Sub-Standard Division obviously has a wide field of activity, as was evident from the subsequent discussion; while some questions were devoted to the text-book aspects of rectification and such difficulties, others came from expert recordists both of film and disc.

W. BUCKSTONE, chairman of the Sub-Standard Division, indicated some of the fields of activity that were decided at the last meeting of the Division, when three Technical Sub-Committees were appointed to study various aspects of the sub-standard film. The first such Sub-Committee is to consider the method of distribution of sub-standard film; the second, electrical requirements of sub-standard projectors; and the third, leaders, run-outs, change-over marks and identification of films. If the Division can clear up some of the confusion now existing under these headings, it will have done a worth-while job.

LAST Sunday's B.K.S. Theatre Division meeting saw the repetition of the "Evolution of Motion Picture Technique" lecture-film subject, with "Bill" Harcourt again commentating. This is one of those demonstrations that can be seen over and over again, with new points of interest emerging which have earlier been undetected. It should be repeatedly shown to on-coming students of kinematographic art as showing how enterprise and ingenuity reached forward to ever more perfect screen results.

JIMMY HODGSON, now cameraman with "March of Time," who has been a B.K.S. member for some years, is able to look at the early newsreel picture of King Edward and Queen Alexandra included in the reel with a great interest, for it was he who shot that sequence in far-away days before any European wars had appeared even as threatening clouds.

DEVELOPMENTS in general interest has led to the S.M.P.E. dividing its Television Committee into three smaller groups of about seven members each to watch different fields of activity within the telecasting fields. One section will deal with theatre television projection practice, a second with transmission to theatres, and a third with the use of motion pictures in transmission and programmes.

EXPERIMENTS which are being conducted in America in the television field include the production of a ten-minute film specially made and sponsored for television transmission. This was "Talk Fast, Mister," produced by RKO Television Corporation for a big insurance company. It was transmitted from N.B.C., New York, and beamed to Schenectady and Philadelphia.

THIS is how the "colour enthusiast" of the *British Journal of Photography*, E. S. Tompkins, B.Sc., opens a generally favourable criticism of the colour of "Blithe Spirit": "After the stodgy, dyed monochrome credit of the giant and the gong by General Film Distribu-

Continued at foot of next column

TELEVISION IN AMERICA

S.M.P.E. Upholds Theatre Claim to Present Programmes

A BATTLE of interests has opened in America regarding the extension of television broadcasts to theatres. C.B.S. entered a protest some time ago against theatres being allowed to receive television programmes and project them on a large screen, and the S.M.P.E. has entered a protest on behalf of the engineers of the motion picture Industry.

All matters relating to television have to come before the Federal Communications Commission which hears all complaints, protests and counter protests.

Columbia Broadcasting Service made three main points: (1) that theatre television is not broadcasting: (2) only a limited number of people would benefit; (3) the proposed allocation for commercial broadcasting is less than adequate.

Equal Opportunity Wanted

The Society of Motion Picture Engineers, represented by Paul Larsen, radio engineer, associated with the Johns Hopkins University, contended against approval of any allocation arrangement that would deny "parity of opportunity" for theatres with regular television broadcasting. The C.B.S. was challenged to prove that it would have the public acceptance, would be greater than theatre television, or that it would make greater use of the service in the public interest.

Claims of the Theatre

The S.M.P.E., replying to C.B.S. contention (1) referred to an earlier submission made last year that the public would benefit from the television service rendered to theatres. It contended that the motion picture Industry is capable, upon evidence supplied by its past record, of presenting visual and oral entertainment in theatres and could

Continued from preceding column

tors, and the rather gay-coloured, animated credit to Two Cities, the titles proper . . . strike us at once with their restraint and essentially English character." Which looks as though he doesn't like stodgy, dyed giants with gongs, anyway.

J. BENSON.

carry this out equally well through the medium of television.

In the C.B.S. statement that theatre television could utilize wire lines, the S.M.P.E. replied that co-axial cables are not available at present with sufficient band width of the order of six to eight megacycles to supply the television service.

A Popular Medium

On the C.B.S. contention (b) that only a limited number of people would benefit, the S.M.P.E. stated that theatre television would have public acceptability and that the motion picture industry intends to establish this service. To the assertion that the proposed theatre service would be of benefit to only a small portion of the public—the higher income levels—the S.M.P.E. questions the sincerity of this statement. The motion picture has never limited its service to a select few, as is proved by the figures of motion picture theatres of 85,000,000 weekly attendance.

It is further submitted that the motion picture Industry has the organisation to produce and the technical "know-how" of the type of visual entertainment required for full public consumption. It is further urged that when the novelty period of television has passed the need will arise to present varied programme material having human interest and entertainment value The Industry has gone through this experience in the past and is thus equipped to handle the television programme.

As against the S.M.P.E. statement that co-axial cables are not available of the type necessary for relaying television broadcasts, the American Telephone and Telegraph Co. states that such cables are suitable and plans are being made to construct several hundred-thousand miles of such cables.

Allocation of frequencies to provide television facilities for at least 398 stations throughout the U.S. has been requested of the Federal Communication Commission by the Television Broadcasters' Association.

POOL CARBONS

VE-SHOWMANSHIP : CONDUCTED BY THE SHOWMAN

VICTORY DISPLAYS: FRONT OF HOUSE DISPLAYS IN THE WEST END: PROVINCES RELAY SPEECHES : PEOPLE SING UNDER KINEMAS' LIGHTS

VICTORY — and true to their tradition—showmen all over the country were quick to rise to the occasion. They had their plans prepared.

This week I want to review some of the displays which showmen have to celebrate victory.

In London's West End, kinemas turned on all their front of house lighting to illuminate large flag tableaux, patriotic cut-outs or other display material.

And, gazing up at such well-known landmarks as the Odeon, Warner and Empire, Leicester Square, were thousands of laughing, singing Londoners. After nearly six years of war kinema lights shone again with all their old pre-war brilliance—and London loved it!

In the provinces—Birmingham, Manchester, Edinburgh, Bristol, Portsmouth, Brighton—much the same happened. Showmen put up their previously prepared displays, turned on their lights and enjoyed the first fruits of peace.

Peace. A new challenge to showmen all over the country has been made: the public will expect the kinemas to lead the way in entertainment.

They will want better shows, brighter lights, more cheerful atmosphere. This is no time to slacken the pace. Showmen all over the country can and *must* raise the standard of showmanship, so as to establish the kinema as the centre of popular public entertainment in the days of peace as it has been a centre of attraction during the difficult years which have passed.

★

HERE are some of the Victory stunts put over by keen showmen.

Of course, it is impossible to give credit to every showman—I can't be in a hundred places at once: but this is a little of what I did see during the national holiday.

West End Odeon

BEFORE mid-day on VE-Day the Odeon, Leicester Square, had a front of house tribute to the allied nations. That was quick work!

A large St. George banner with yellow tassels, was hung from the tall, black tower, nearly reaching the ground. A smaller replica of the banner hung on the other side of the building.

A large tableau of allied flags was arranged over the main entrance, and a V-Crest put up over the side entrance.

The main display was a painting immediately below the canopy showing soldiers and home-front workers looking towards a symbol of peace. In the centre was the inscription: "Odeon's tribute to those who fought and those who kept up the daily rounds."

By the way, the first peace-time charity premiere was held in the Odeon on Thursday. Those who came to see "Czarina" to support the Aid to China Fund were greeted with all the gaiety and light of pre-war days.

There was a good stage set for the occasion. It was a replica of a Chinese plate design.

Gaumont Efforts

GAUMONT, Haymarket, and the G.-B. Tivoli, in the Strand, were not lacking with a topical show. The front of house display at the Gaumont was the largest in the west wall.

This display rested on the Piccadilly was a large cut-out of house front, almost to the roof. It stretched from the south wall to the end of the west wall.

Over the main entrance, facing Piccadilly was a large cut-out of soldiers in processional uniform. The large front display was of aeroplanes and tanks with the victorious Allied soldiers in the foreground. The Navy was depicted on the other wing. Flags and cut-out pillars added to a first-rate effect.

In the Strand, the first thing which caught my eye on VE-Plus-One night was the red neon lighting on the main wall of the Tivoli. The neon formed a message of tribute to those who brought about the victory.

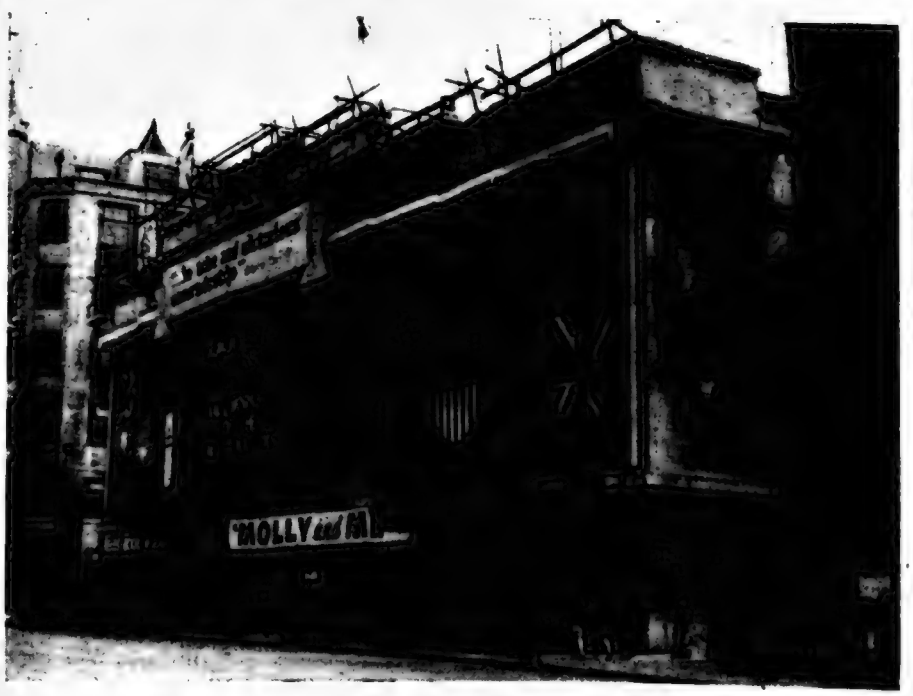
Immediately above the canopy were cut-out shields bearing portraits of our leaders.

Warner Brilliance

PEOPLE who massed round the Warner Theatre on VE-Night were dazzled by the brilliance of the canopy lighting. This, you may remember from pre-war days, consists of a solid mass of bulbs, arranged in a pattern of sun-rays.

Warners had a striking front of house display ready for Victory. It was triangular in shape. I liked it for its simple boldness. Simplicity in design, I notice, is a characteristic of the Warner publicity department. It is a good point.

In the display a large painting of Winston Churchill's head formed the highest point of the triangle. At either side of the canopy were large portraits of the U.S.A. President and Stalin. The portraits were linked by a cut-out Union Jack, and from the two lower portraits cut-out American and Russian flags hung towards the ground. It was 85 ft. above the canopy.



VE-night and London crowds danced around the Victory display at the Warner, Leicester Square, and below the Tivoli (G.-B.) Strand, had this display, partly illuminated in red neon, to celebrate peace

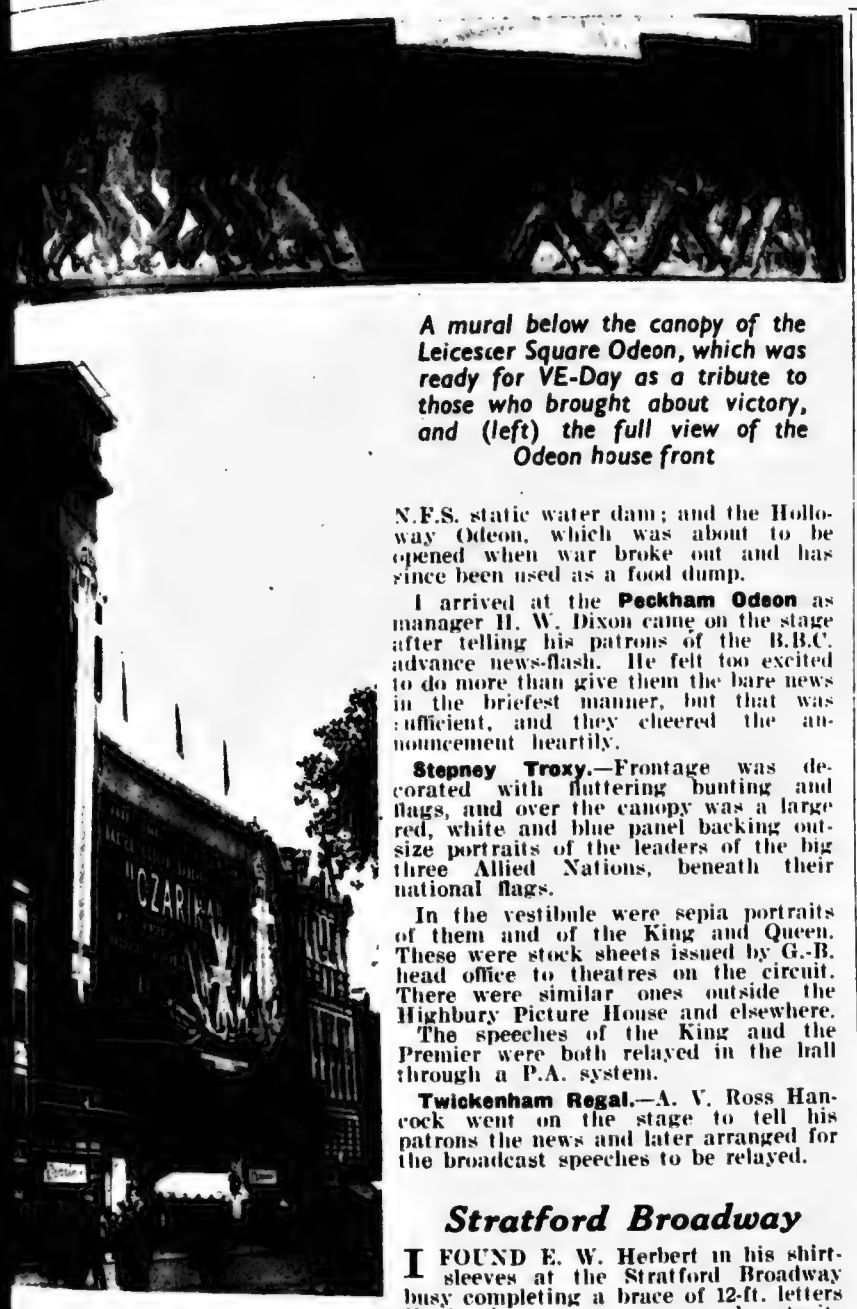
★

The Empire had festoons of flags and was floodlit on VE-Night. Most of the other West End kinemas had special displays of flags or shields, and made full use of front of house lights on the two VE-nights.

In the Suburbs

IT was obviously not possible for me to visit all the kinemas in the Metropolitan area to see what they were doing, but I made a tour of many of the districts between Peckham and Stratford, Winchmore Hill and Islington, and got a good general impression of what was being done.

I was rather disappointed at the lack of originality in some of the decorations. Nearly every hall had its assortment of flags, bunting, shields, por-



A mural below the canopy of the Leicester Square Odeon, which was ready for VE-Day as a tribute to those who brought about victory, and (left) the full view of the Odeon house front

N.F.S. static water dam; and the Holloway Odeon, which was about to be opened when war broke out and has since been used as a food dump.

I arrived at the **Peckham Odeon** as manager H. W. Dixon came on the stage after telling his patrons of the B.B.C. advance news-flash. He felt too excited to do more than give them the bare news in the briefest manner, but that was sufficient, and they cheered the announcement heartily.

Stepney Troxy.—Frontage was decorated with fluttering bunting and flags, and over the canopy was a large red, white and blue panel backing outsize portraits of the leaders of the big three Allied Nations, beneath their national flags.

In the vestibule were sepia portraits of them and of the King and Queen. These were stock sheets issued by G.-B. head office to theatres on the circuit. There were similar ones outside the Highbury Picture House and elsewhere.

The speeches of the King and the Premier were both relayed in the hall through a P.A. system.

Twickenham Regal.—A. V. Ross Hancock went on the stage to tell his patrons the news and later arranged for the broadcast speeches to be relayed.

Stratford Broadway

I FOUND E. W. Herbert in his shirt-sleeves at the Stratford Broadway busy completing a brace of 12-ft. letters V, showing on a cream ground portraits of the Allied and national leaders.

These were fixed on the 48-sheet sites in front of his hall.

He had planned a victory week celebration for the week beginning May 14, when the Mothers' Choir from the Y.M.C.A. Red Triangle Club, Plaistow, prize-winners in the Essex Musical Festival, are booked to provide a stage interlude as a tribute to the women of Britain.

East Sheen Odeon-Empire.—Capt. Henry Kerr had planned well ahead and was able to switch on all his house-front lighting as soon as the news came through. His was one of few kinemas in the Metropolitan area to have its pre-war neon in action on VE-Night.

Besides relaying the two leading speeches, he had loud-speakers fixed near the front of the theatre, and through them relayed the B.B.C. programmes until midnight. This attracted a vast crowd. Good work!

Mile End Empire.—Woolf Saunders decorated his vestibule with bunting and flags, and on his own initiative, relayed the speeches of the King and Mr. Churchill.

Kilburn State

MAURICE CHEEPEN'S celebrations at the Kilburn State were about the most comprehensive I came across. As soon as the news flash came through he went on the stage, announced the news and asked the audience what they wanted to do. Did they want to sing?

A roar of "Yes!" went up.

"Unfortunately, our organist, Rudy Lewis, has gone home," said Mr. Cheepen, and asked for a volunteer accompanist. A young woman pianist stepped forward and for 15 minutes played popular songs.

Then she spoke to the audience as the wife of a soldier still on active service, and Mr. Cheepen followed by bringing on two of his staff—"our back-room boys," as he called them, who have carried on the show, unseen to the patrons, through blitz and fire.

Circuit Superintendent Leslie M. Posner was there and spoke to the enthusiastic audience.

The front of the hall looked very well. In addition to the largest Union Jack obtainable flying from the top of the tower, there was a patriotic set-piece over the canopy, showing the illuminated faces of national leaders in a laurel setting. The 96-sheet poster space behind this carried a special bill reading: "We pay tribute to the forces and workers of the United Nations," and Kilburn was surprised to see this sheet in position early on VE-Day morning.

In the foyer was a 12-ft. pennant with the same tribute.

Mr. Cheepen, who has planned a "Victory Cavalcade" show for the week

THE 'KINE' COMPETITION AND HOW TO WIN IT

ARE you a member of the KINE. Company of Showmen?

Membership is a sign of a good manager. The membership Certificate is accepted throughout the kinema Industry as a testimonial to a "live" showman.

You can become a member by getting your work mentioned on six occasions in the showmanship pages of the KINE. in any one year.

You then receive a Certificate and are enrolled in the Company of active members. Your membership lasts for twelve months from the date that you make your claim. You can renew membership by seeing that you get your six mentions during the year in which you are a member, and so on.

Before the war hundreds of showmen were members of the Company of Showmen. Some of them kept their membership going year after year by continuing to submit details of successful showmanship schemes to the KINE. To-day, at the end of the war, the membership is naturally lower, as the main competition, carrying with it the title of Champion Showman, had to be discontinued.

Now it is to be resumed, and showmen all over the country can qualify to become members of the Company of Showmen and be eligible to compete in the main competition.

Here is the first list of active members of the Company of Showmen.

EDDIE G. CLIFTON	Alexandra	Newton Abbott	April, 1944
PATRIC REED	Odeon	Portsmouth	September, 1944
R. C. OVERS	Friars	Canterbury	October, 1944
R. F. HART	Odeon	Yeovil	"
N. F. COMER	Odeon	Taunton	"
HARRY KERR	Odeon	Sheen Lane	"
CHRIS. HADFIELD	Apollo	Ardwick	"
A. BROWN	Gaumont	Birkenhead	"
J. DRAYCOTT SIMPSON	Odeon	Bristol	November, 1944
H. W. DIXON	Odeon	Peckham	"
PETER REDDAWAY	Odeon	Herne Bay	December, 1944
L. PERKINS	Forum	W. Hartlepool	"
E. V. WALLS	Clifton	Birmingham	"
B. GORDON SMITH	Empire	Alfreton	January, 1945
L. J. BROUGHTON	Elite	Middlesbro'	"
FRANCIS MINDE	Odeon	Eltham Hill	"
GERALD SAUNDERSON	Odeon	Southend	"
HAROLD ARNOLD	Astoria	Streatham	February, 1945
A. E. FOSTER	Forum	Ealing	"
HARRY B. HARRIS	Tudor	W. Bridgford	"
A. WILLIAMS	Palladium	Paignton	"
R. WROE-JOHNSON	Odeon	Winchester	"
F. C. WRIGHT	Odeon	Camberwell	"
REYNOLDS ROBERTS	Classic	Baker Street	"
D. VAN GESSEL	Regal	Bexley Heath	March, 1945
A. J. BURL	Odeon	Gateshead	"
C. A. TOOTH	Capitol	St. Albans	April, 1945
RICHARD SUMMERS	Regal	Henley	"
J. A. CAMPBELL	Odeon	Bury	"
V. G. CHURCHILL	Golden Domes	Camberwell	"
A. HANCOCK	Regal	Twickenham	"
W. G. THOMAS	Odeon	Llanelly	"
W. J. JOY	Ritz	Gateshead	"
EDDIE CLIFTON (*Renewal*)	Alexandra	Newton Abbot	May, 1945
H. W. DIXON (*Renewal*)	Odeon	Peckham	"

Everything submited to the KINE. Showmanship pages by these members is automatically entered for the monthly prize of £5 for the best stunt of the month, for the main competition, and for such other competitions as will be announced from time to time.

Non-members, anxious to join the Company, can start qualifying immediately by submitting material which will be published on merit alone.

If you have already been mentioned in the KINE. in the last few months you can count these mentions towards the six you must get in twelve months in order to claim membership.

The names of managers who qualify to join the Company will be published from time to time.

Meanwhile, the competition starts on June 1, and the first £5 prize for the best showmanship of the month will be awarded in July.

The Champion Showman will be picked at the end of twelve months for his record of consistently high showmanship throughout the year.

its and emblems, but I passed *one* nema where there was no vestige of coration to indicate the occasion of tional rejoicing.

Crouch End Plaza

ND, of course, I saw those forlorn relics of one-time kinemas, such as e Crouch End Plaza which is now no ore than a proscenium wall and a

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The Showman On:

COLUMBIA OFFERS A CUP TO G.-B. MANAGERS : SOME BOUQUETS

beginning May 14, pays a compliment to his assistant, William Jakes, who helped in arranging the peace celebrations.

Streatham Astoria

CAPT. HAROLD ARNOLD was on the alert for the big news and advised his patrons several days in advance that any speeches made by national leaders would be relayed in the theatre, thereby building up a general desire to visit the kinema on the great day.

That was a good idea. In many places (as I stated in a special article in last week's KINE.) the patronage on VE-Day was not above Bank Holiday standards. Many people doubtless stayed away so as not to miss the speeches.

Capt. Arnold collaborated with organist Johnson Lewis in the presentation of a musical interlude, with colour effects.

The front of the theatre was a mass of flags, the largest being a 20-ft. White Ensign, and weeks of patient work made it possible to restore the canopy lighting.

Learning that Their Majesties planned to tour the district two days after VE-Day, Capt. Arnold passed on the information to patrons. He also planned to entertain 200 former prisoners of war the following week, giving them a film show and providing refreshments afterwards, with his staff as volunteer waiters. This event has been linked with "Something for the Boys" (20th-Fox). It is a fitting and kindly act.

Hammersmith G.-B.

HERE is a rival to the speed with which the Leicester Square Odeon put up its display.

Jack Hanbury, manager of the Gaumont, Hammersmith, had a VE-Day display up by mid-day. It had been arranged together with D.P.M. John Corker.

The display on the house-front consisted of a number of Allied flags draped from the roof and several streamer flags laced across the front.

A cut-out of the three leaders, with a large V in the background, was fixed to the top-front of the building. On the canopy was a similar cut-out of the King and Queen. Numerous "victory shields" were fixed to the canopy and the door-pillars.

G.-B. Leeds

AT the Gaumont, Leeds, the management had a good Victory stunt—spontaneously worked out.

The United Artists' "Three Is a Family" was being shown. Patrons were amused to see a victory display that incorporated the portraits of Churchill, Roosevelt, and Stalin as the "Big Three"—and the world's most happy family!

Egg-spectation

KINEMAS with windows set in their frontage lend themselves to many useful forms of publicity.

A. E. Dawson, manager of the Odeon, Darlington, expected "Waterloo Road" (G.F.D.) to do good business, but he knew that with a little extra publicity he would be able to break his house record.

This display was put up by Jack Hanbury at the Gaumont Palace, Hammersmith, by noon on VE-Day, and (left), a useful foyer display for WILSON (20th-Fox) at the Capitol, Cardiff

The film was shown during Easter week. The window publicity carried a large cut-out Easter egg bearing the film title. Looking over the top of the egg were cut-out heads of the three male stars. Stills were mounted on show stands, and a prominent poster stated this was a British film—good!

The "little extra" had its result. Mr. Dawson tells me that he broke the daily house record established by "Jane Eyre."

Bouquets

OUR showmanship competition has been greeted by managers all over the country with the most gratifying enthusiasm. Letters reach me every day, all congratulating the KINE. on re-starting this popular feature.

Here are some typical extracts:—

"I would like to say how pleased I am to see that you are starting the KINE. showmanship competitions. Being a newcomer and a war time manager, I have not had the pleasure of entering these contests, although I have had over 20 photographs and mentions in the KINE. and am a member of the Company of Showmen.

"I shall look forward with eagerness, and I think I am speaking for a large majority of managers, especially the young ones, to entering these showmanship contests."—H. W. Dixon, Odeon, Peckham.

"May I congratulate the KINE. Showman for his effort in organising once again the showmanship competition? I feel sure this is very much needed to get managers, many who are new to the Industry, to go all out for the many splendid films shortly to be released."—G. E. Sewell, Havana, Romford.

Co-operation

PATHE, as I told readers a couple of weeks ago, is doing all that is possible to co-operate with exhibitors over publicity for "The Man from Morocco."

A. E. Foster, of the Forum (A.B.C.), Ealing, made use of this offer—and very good it looks, too! By the way, the only cost to the management was the writing of a special poster.

The foyer display consisted of a large three-sided showcase of picture and written material. The feature of the display was a life-size model, dressed in the uniform worn by Anton Walbrook in the film.

Dark House

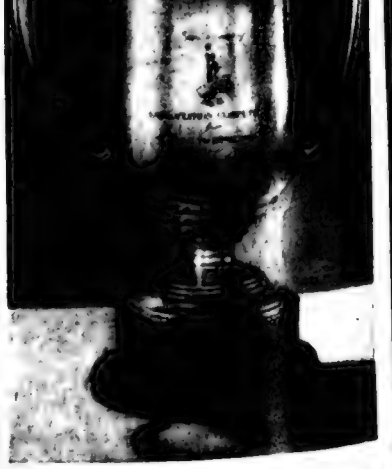
LAST week I described what K. Hill did at the Opera House, Coventry, for "San Fernando Valley" (British Lion) by the use of a moving cowboy shadowgraph display, with accompanying cowboy music.

With typical showman's ingenuity, he has adapted the shadow display to exploit "The Old Dark House" (G.F.D.).

The shadow this time is of a grim-looking house, surrounded by stormy sky. An electric motor causes a light to flash and form a streak of lightning to appear in the sky. Following the flash, the motor rattles a thunder sheet, providing a realistic display.

Columbia Prizes

NOT only can showmen go all out to win the KINE. showmanship prizes, but they can, if they are fortunate enough to be G.-B. managers, win a cup



First prize in the Columbia exploitation contest for G.-B. managers, for SONG TO REMEMBER. A cheque for £35 goes with it!

and cash prize for exploiting Columbia's "A Song to Remember."

The prizes are: First prize, a cup and a cheque for £35; second prize, a cup and £25; third prize, a cup and £15; and divisional publicity managers' prize, a cup and £35.

Jos. Friedman, managing director of Columbia, says that in the event of all prizes being won by the managers of any one division of the G.-B. circuit he will double the prize money. This includes the prize money won by the D.P.M. of the division concerned.

Well here's good luck!

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MUSIC AND MUSICIANS

A NOVEL angle on the geography of the war has been taken by Arthur Esgate, resident organist at the Brixton Odeon-Victoria, for one of his recent interludes. He selected a number of contrasting items, either originating in or representative of the various countries forming the Allied nations, and from them managed to construct a varied and interesting musical pot-pourri which proved very popular with patrons. I cannot list the whole selection, but here are a few of his choices :—U.S.A. was represented by "Anchor's Away"; India by part of Amy Woodford Finden's "Love Lyrics"; Fighting France by "Paree"; U.S.S.R. by "Two Lyrics"; Fighting France by "Peer Gynt" suite by Grieg.

The items were linked by slides and accompanied by appropriate Brenograph effects. This is normal; but where Mr Esgate gets away from the usual is in providing topical parodies (of his own composition) to familiar tunes with wording closely related to current events. These topical references and quips invariably go down well with his audiences.

He is fortunate in having a poetic sense as well as musical ability, and when in Leeds before being given his present appointment he augmented his work at the Paramount Theatre there by writing topical verse for the local Press.

★

Public Is Tired of Ordinary Interludes

"THE public has grown tired of the ordinary type of musical interlude," says Esgate. "Performers all over the country have for years compiled a series of set interludes consisting of apparently unrelated tunes linked by a common theme such as colours, nationalities, love, etc., and have then worked their way through this limited repertoire. When they reached the last one they just turned the bundle over and started all over again, hoping that the public would not notice the repetition.

"Unfortunately, the public does notice and wants something fresh. This is one direction in which the war could have been a boon to the musician: it provided him with ready-made material on which to base interludes the like of which we shall never have again."

★

He has translated this idea into practical form himself by providing every fortnight what he terms a "musical newsreel." Taking current events as they occur, he selects appropriate tunes and fits topical words to them. When these are played his audiences can obtain double enjoyment by singing the parodies to the melodies they know and noting the topical slant in current events provided by the new lyrics.

On occasion he has been in advance of the film newsreels with comments on the latest events.

He is occasionally provided at Brixton with moving backgrounds from films as well as Brenograph effects, and therefore can obtain the best showmanship for his work. This calls for a word of congratulation to manager Dennis Early and the unseen technicians who support the organist.

★

New Phase In Organ Design

THE Wurlitzer was considered in its infancy by some people to be a masterpiece of musical and mechanical perfection, and it still remains a triumph of precision workmanship. Then came the so-called electric organs, step-children of the radio industry.

I believe that a new phase is about to start through modifications of the "tube" organ, which succeeded the "pipe" instrument. This may be sponsored by a manufacturer of the former type of instrument.

Arthur Esgate was a keen radio experimenter before the war—he held a G.P.O. licence as an amateur radio transmitter.

On joining the R.A.F. it was natural that he should be assigned to radio duties, and in his spare time he worked at an idea which chrystallised into a new type of electronic organ.

This has been designed to enable the performer to mix tone colours, to use a synthetic piano and other effects, and has adjustable tremulants in which the intensity, pitch and speed can be varied at will.

There is also a feature whereby the degree of pressure on the keys will give varying sound volume.

Console is standard in type and has the tablets which have come to be associated with the concert organ but are missing from the usual electronic type of instrument.

An experimental model of this invention is under construction by one of the major organ companies, and if the scheme proceeds we may see it launched on the market.

★

An Organist Stars a Vocal "Discovery"

RAY BAINES, resident organist at the Stepney Troxy, is proud to have found and developed a young soldier vocalist, Freddie Costello, who seems likely to make a success in the music and film worlds.

About two years ago this ambitious young man went to Baines' room and asked for an audition.

Freddie got his discharge from the Army last Christmas and has been signed by Wesley Ruggles to appear in a film next June. Meanwhile, he is to broadcast in the "Here's Wishing You Well" programme of the B.B.C., and will be introduced to the public as "a star of the future."

Mr. Baines will be given the credit for having discovered and developed his talent.

★

"Flashbacks" of the Last Two Wars

ONE of Kay Baines's unusual interludes was entitled "Flashbacks" and consisted of pairs of tunes, one of each pair being taken from popular songs of the present war and the other, a similar popular number of the last Great War.

He compared "Ma, I Miss Your Apple Pie" of 1939-45 with "Ma, He's Making Eyes at Me" of 1914-18; "We Don't Know Where We're Going Till We're There" with "There's a Long, Long Trail Awinding," etc.

It is interesting to find how similar are some of the tunes of wide appeal in two distinct war periods, and these examples show how neatly Mr. Baines has managed to draw the comparison.

These interludes last for about 12 minutes and are presented with the maximum showmanship by the occasional use of the mike to explain his theme to listeners, as well as with some good Brenograph effects provided by the projection staff. I congratulate all concerned, including manager E. L. Grove, on the fine way in which this item of the programme is staged.

—THE CONSOLE.

H. W. Dixon, of the Peckham Odeon, made use of the National Savings tie-up to advertise SOMETHING FOR THE BOYS (20th-Fox). An usherette sold stamps in the foyer

Suggestions for June 4 Releases

By JOHN REYNDERS

THE FIGHTING LADY
(20th Century-Fox)

LENGTH 3,616 ft. Reviewed in KINE. March 1, 1945.

ATMOSPHERE.—American air and sea documentary. Showing stepping-stones to recapture Jap-held islands on road to Tokio.

ORGAN.—"Ruy Blas" Overture, suitably "cut." Use orchestral piano-conductor part. Boosey and Hawkes publication.

NON-SYNC.—As organ. Played by B.B.C. Symphony Orchestra. Recorded on H.M.V. D.B.2365.

A MEDAL FOR BENNY
(Paramount)

LENGTH 7,219 ft. Reviewed in KINE. April 5, 1945.

STARS.—Dorothy Lamour, Arturo De Cordova.

ATMOSPHERE.—Sentimental comedy-drama of an old man violently resisting all attempts to exploit the bravery of his son, posthumously awarded the Congressional Medal of Honour.

ORGAN.—"Caprice Espagñole," "Alborado," No. 1 (Rimsky-Korsakov). Published by Boosey and Hawkes. (This will indicate the atmosphere of the film setting.)

NON-SYNC.—As organ. Played by London Symph. Orchestra. Recorded on H.M.V. D.1861.

SHE'S A SWEETHEART
(Columbia)

LENGTH 6,269 ft. Reviewed in KINE. May 10, 1945.

STARS.—Jane Frazee, Jane Darwell.

ATMOSPHERE.—Sentimental drama, showing good intentions of motherly type of woman to make a temporary home and canteen for G.I.s.

ORGAN.—"Rosamunde," Entr'acte. No. 2, in B flat. Published by Boosey and Hawkes. Use piano-conductor part of orchestration.

NON-SYNC.—As suggested for organ. Played by San Francisco Symphony Orchestra. Recorded on H.M.V. D.1568.

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CONTINUED FROM PAGE FIVE:—

"Personally, I am not Pro-Quota," Says Rank

am quite indifferent on the subject and have publicly said so. If my pictures can only succeed by virtue of legal compulsion, I am not interested in making them. But, of course, mine is a special position.

I quite concur with the majority view that for the production Industry as a whole, the Quota is no doubt necessary.

Failing the Quota, how do you think we can attain fair screen time in Britain?

SIMPLE. On their entertainment value, of course. We must be very clear on this point; the audience appreciation of British films is growing and growing all the while. There has been a very marked increase in the popularity of our own pictures in the last two years. It is higher to-day than it has ever been —a most gratifying state of affairs to those of us who are determined believers in the national importance of British production.

Are you contemplating setting up production units anywhere outside Britain?

NO. An occasional film might possibly be made in France, but there are no definite plans.

You have very courageously spent a huge sum producing "Henry V" and "Cæsar and Cleopatra." Do you visualise a considerable return on these films from America, or do you think the U.S. will regard them as "nationalistic"?

YES. I visualise a very considerable return indeed on these films, as and when I can get the raw stock to give them adequate circulation.

Do you intend developing foreign distribution exchange organisations for your pictures?

I VISUALISE a position when we will have our own exchanges abroad in association with the nationals of the countries concerned.

Will your deal with French Gaumont give British films a proportionately equal showing in France with the films of any major American producer releasing through its own subsidiaries?

YES.

Difficulties have been experienced in America in the release of your pictures through 20th Century-Fox owing to raw stock shortage. Are you satisfied that there will be no similar difficulties in the South African and Australian release of your pictures through an American company?

THERE are no difficulties at present in these Dominions as regards raw stock, and I think it is reasonable anyway to hope that the whole raw stock position will have improved enormously by the end of the year.

How do you propose to popularise French films in this country under your reciprocal agreement with French Gaumont?

OUR French colleagues are now over here discussing this question. I cannot yet say what plans will be agreed upon, but we shall employ specialists solely to handle the release and exploitation of the French pictures.

You have bought in to Odeon of Canada and thereby guaranteed a showing of British pictures in the Senior Dominion. Do you think that releasing through 20th Century-Fox is adequate in Australia and South Africa?

IN these cases I consider that releasing through this major American company is a perfectly adequate way of achieving distribution.

What is the chief purpose behind your forthcoming mission to the U.S.? Do you hope to get a wider showing for your pictures there?

I THINK it would be most inadvisable for me to make any public comment on my trip to America. It must be obvious that subjects of importance to the future of the British Industry will be discussed there, but I would prefer not to compromise them by anticipating them now.

As the biggest exhibitor in the country, what do you think are the chief problems the independent exhibitor will be meeting in the post-war reconstruction period? And is the independent kinema owner justified in hoping that the major circuits will be sympathetic and will co-operate as much as possible in helping him in the problems in front of the Industry?

SOMETIMES the independent exhibitor seems to be in a happy co-operative mood with the circuits. Sometimes not. I venture to say that the Monopoly Report rather fanned his competitive spirit!

I see that the new arbitration proposals put forward by the Joint Committee of the C.E.A. and K.R.S. have been accepted in principle by one of the big circuits, and I regard this as a happy augury for the future.

I cannot estimate the problems of the future. It is my personal opinion that precious few of us will do any building in the kinema Industry for the next two or three years.

Very shortly, if it is not reduced at the earliest possible moment, the Treasury will discover that the Entertainment Tax is a golden egg, but that the goose is in danger of being killed. Happily there are signs that the machinery inside the Industry itself will be set up which will deal with such outstanding problems as barring clauses, and will deal with them satisfactorily and fairly. This is as it should be.

C.C.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Fri., May 18	10.30 a.m. & 2.30 p.m.	Private Theatre...	Affairs of Susan	Paramount ...	Joan Fontaine ...	
Tues., ,, 22	10.30 a.m.	Private Theatre...	Scared Stiff	Paramount ...	Jack Haley ...	
,, ,, 22	10.45 a.m.	Studio One ...	Million Dollar Kid	Pathe	Leo Gorcey ...	
,, ,, 22	10.30 a.m.	Own Theatre ...	Four Shores	Columbia	——— ...	
,, ,, 22	2.30 p.m.	G.B. Theatre ...	I'm from Arkansas	Pathe	Slim Summerville ...	
Wed., ,, 23	10.45 a.m.	Studio One ...	Town Went Wild	Pathe	Freddie Bartholomew	
,, ,, 23	10.30 a.m.	Private Theatre...	House of Fear	G.F.D.	Basil Rathbone ...	
,, ,, 23	2.30 p.m.	G.B. Theatre ...	Adventures of Kitty O'Day ...	Pathe	Jean Parker ...	
		CARDIFF.				
Tues., May 22	10.45 a.m.	Odeon	Bring on the Girls	Paramount ...	Veronica Lake ...	
Wed., ,, 23	10.45 a.m.	Park Hall ...	High Powered	Paramount ...	Robert Lowery ...	
Fri., ,, 25	10.45 a.m.	Empire	Sudan	G.F.D.	Maria Montez... ...	
, ,, 25	10.45 a.m.	Park Hall ...	Scared Stiff...	Paramount ...	Jack Haley ...	
		LEEDS.				
Wed., ,, 23	10.30 a.m.	Tower	Incendiary Blonde	Paramount ...	Betty Hutton... ...	
Thur., ,, 24	10.45 a.m.	Tower	Sudan	G.F.D.	Maria Montez... ...	
,, ,, 24	10.30 a.m.	Ritz	Million Dollar Kid...	Pathe	Leo Gorcey	
Fri., ,, 25	10.30 a.m.	Tower	Czarina	20th Century-Fox	Tallulah Bankhead ...	
		MANCHESTER.				
Tues., May 22	10.45 a.m.	Theatre Royal ...	Thunderhead, Son of Flicka ...	20th Century-Fox ...	Roddy McDowall ...	
Wed., ,, 23	10.45 a.m.	Gaiety	Rationing	M-G-M	Wallace Beery ...	
Fri., ,, 25	10.45 a.m.	Ritz	They Were Sisters...	G.F.D.	James Mason ...	
		NEWCASTLE.				
Tues., May 22	10.45 a.m.	Essoldo	Sudan	G.F.D.	Maria Montez... ...	
Wed., ,, 23	10.45 a.m.	Essoldo	Lets Go Steady	Columbia	Pat Parrish	
Thur., ,, 24	10.45 a.m.	Essoldo	Tahiti Nights	Columbia	Ginx Falkenburg ...	
Fri., ,, 25	10.30 a.m.	Essoldo	Incendiary Blonde	Paramount ...	Betty Hutton...	
		NOTTINGHAM.				
Tues., May 22	10.45 a.m.	Scala	Sudan	G.F.D.	Maria Montez... ...	
		SHEFFIELD.				
Fri., May 25	10.45 a.m.	Cinema House ...	Sudan	G.F.D.	Maria Montez... ...	

SITUATIONS VACANT

one of the vacancies for women dvertised in our columns relates to a oman between 18 and 40 INCLUSIVE nless such a woman (a) has living ith her a child of hers under the age f 14; (b) is registered under the Blind ersons Act, or (c) has a Ministry of abour Permit to allow her to obtain mployment by individual effort."

WANTED for South Wales Town, use Manager; permanent job for re- ble man.—State salary required, and mit references with application.—Ap- , Q., Box 725, Kinematograph Weekly.

SSISTANT Manager required for d-class Independent Yorkshire ema; opportunity to learn the busi- thoroughly, including film booking. eply to O., Box 696, Kinematograph ekly.

A SHOWMAN wanted to manage a e-variety theatre at a coastal town; st be fully qualified in all sides of the siness and used to running an inde- ndent house.—Reply (in confidence), ting past experience, copy of refer- ces, age, and salary required for a rmanency. H., Box 740, Kinemato- aph Weekly.

MANAGER, knowledge of business, st Country kinema, once nightly, ex- t Saturday; temporary accommodation ered.—State references, wage and ex- rience, Z., Box 732, Kinematograph ekly.

MANAGER required for comfortable nema in West; small circuit; state ary, age, references, in first letter.— , Box 729, Kinematograph Weekly.

QUALIFIED Secretary required by blicity Director of kinema circuit; empt from National Service; good lary; five-day week; excellent pros- ts.—Apply, C., Box 735, Kinemato- aph Weekly.

WANTED immediately, Chief Operator r kinema in the Portsmouth area; state perience; salary £6 per week to suit- le applicant.—D., Box 736, Kinemato- aph Weekly.

CHIEF OPERATOR REQUIRED FOR ODERN KINEMA IN THE HOME UNTIES.—APPLY BY LETTER TO HE MANAGER, REX KINEMA, ERKHAMSTED, HERTS.

CHIEF and Second Operators required; ermanent and progressive positions.— pply, Supervisor, Ritz Cinema, Lincoln.

WANTED, Chief or experienced Assist- nt; latest equipment with W.E.; even- gs only.—Particulars to Percy Carter, alace, Blandford, Dorset.

RELIEF Chief Operator required, with ew to permanency; good wages.—Ap- ly, The Managing Director, Danilo inemas, Quinton, Birmingham 32.

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SECOND and Third Operators wanted, East End kinema; comfortable and per- manent situation; RCA sound and Sim- plex machines.—Y., Box 731, Kinemato- graph Weekly.

LARGE Advertising Company producing short films requires the services of free- lance Script Writers capable of turning out first-class ideas in the shortest form. —Write to G., Box 739, Kinematograph Weekly, giving full particulars. Do not submit scripts at this stage.

LEEDS and Sheffield Territory.—First- class independent organisation requires Representative, Leeds territory; substan- tial commission; tremendous line-up of product.—Write, full details, U., Box 727, Kinematograph Weekly.

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£8,000—Lancashire—busy industrial town, seating approximately 600, excellent profits, Freehold, or a lease for 14 years at a reasonable rent would be considered. (B.7)

£20,000—Norfolk, seating over 600, well-equipped, an established house that has always done good business, a well-built Freehold. (D.12)

£25,000—Gloucester—one of the best towns. Freehold, modern building in excellent condition. Profits approximately £5,000 p.a. (D.5)

The above are a selection of cinemas available—most of which have been previously inspected. Particulars will only be furnished on receipt of financial references to the Sole Agents.

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ADVERTISER wants to rent or buy small or medium-sized Theatre or Kinema, Hall, or suitable premises convertible into theatre; London, suburb, or leading provincial town; must be well appointed, working or near working order. —A., Box 733, Kinematograph Weekly.

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MOY 35-mm. Kine Cameras wanted urgently; price no object; cash on delivery; with or without lens. Also prepared to purchase Studio Dolly Camera Stands.—B., Box 734, Kinematograph Weekly.

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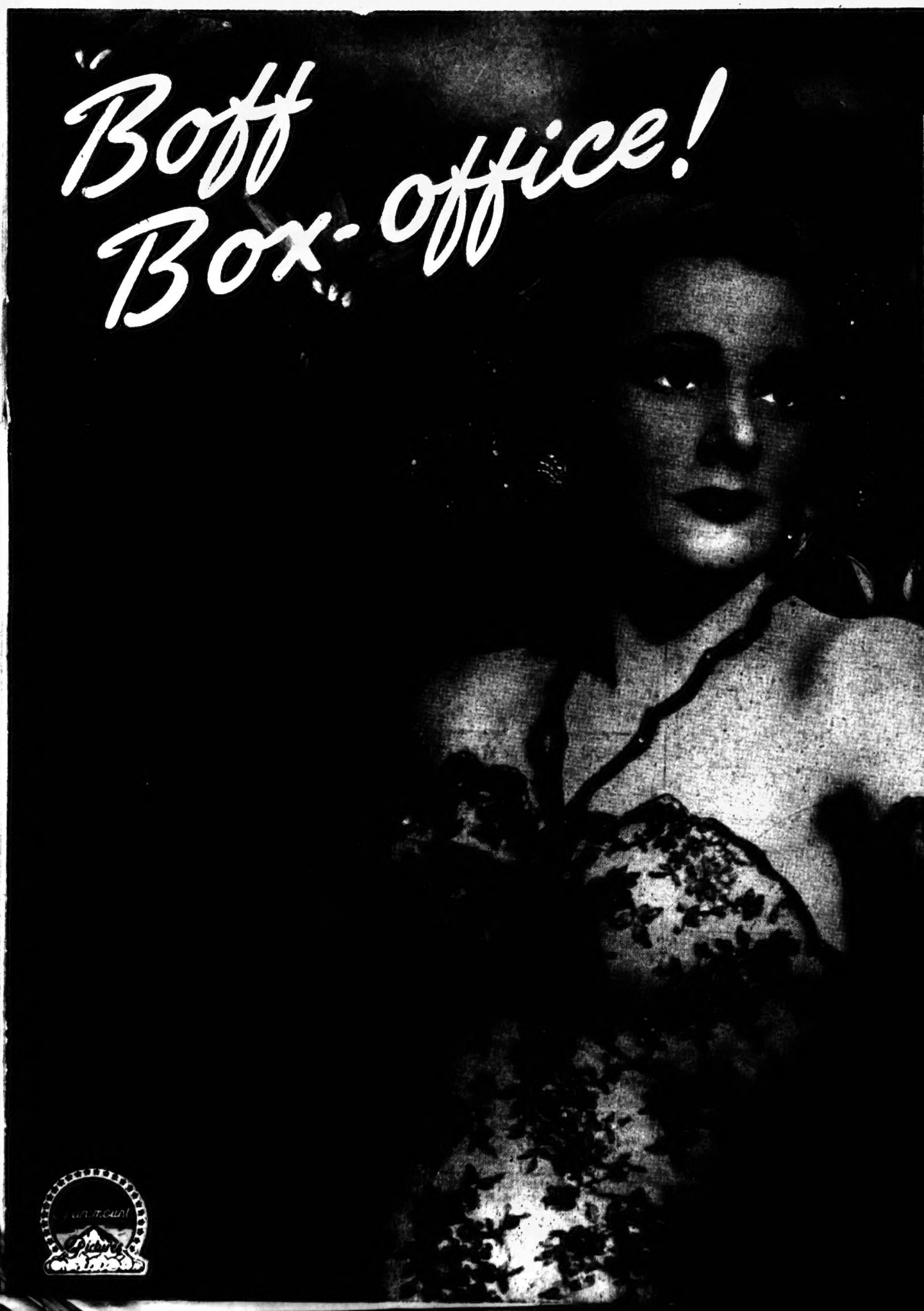
May 17, 1945.

Paramount



Hal Wallis' first production for Paramount release is A WHALE OF A COMEDY and BOFF BOX-OFFICE. With Joan Fontaine slipping into her initial screen comedy role with rare glibness, and George Brent in the other main character doing a stand-out job, "THE AFFAIRS OF SUSAN" looks destined for holdovers and extended runs. It's the sort of laugh vehicle that has a chance to snowball into limitless b.o. if solidly sold. Bally naturally would need to stress that Miss Fontaine is as big as a comedienne as an Academy Award dramatic winner.